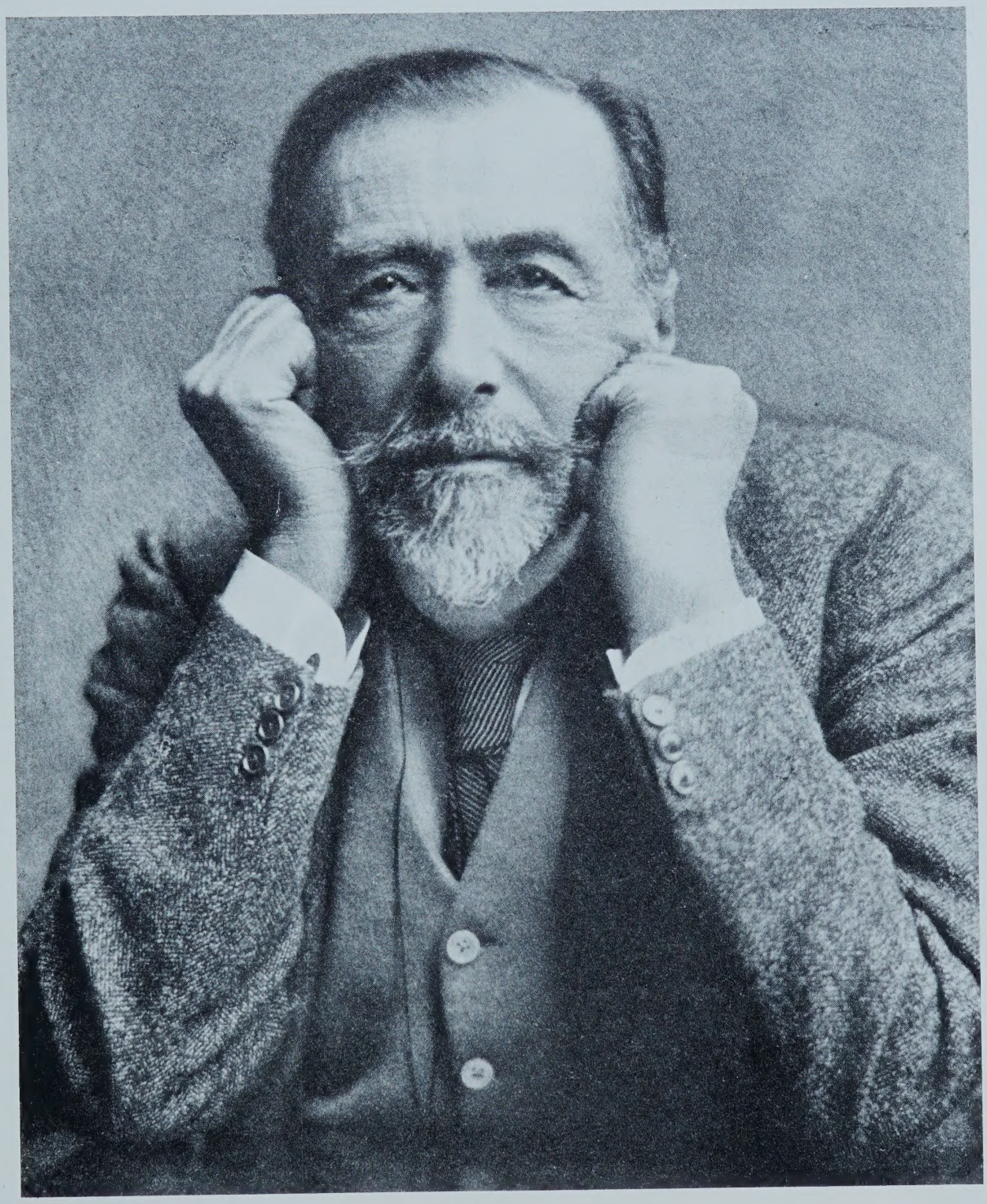
UNIVERSITY OF ALBERTA
JUL 25 1975

NEWS FROM THE RARE BOOK ROOM



Number 15

ERRATA

p. 13, line 6 for: MDCCXCV read: MDCCCXCV
13 19 for: JOSEPH / read: JOSEPH
14 6 for: JOSEPH / read: JOSEPH
14 24 for: MDCCXCVI read: MDCCCXCVI
16 8 for: HASH read: NASH
17 29 for: [vii] read: [v]
17 31 for: blank read: books by Conrad
22 14 for: BY McCLURE read: BY / McCLURE
22 17 for: [384] read: [382]-[384]
25 13 for:]71 read: 271
25 4 for: BY read: BY /
26 7 for: MORE JOSEPH read: MORE [*dot*] JOSEPH
26 11 for: sale) have read: sale) / have
26 13 for: This is read: This / is
27 22 for: RIGHTS / read: RIGHTS
28 10 for: *anchors in center* read: *anchors*
28 18 for: C'est ... Souvenir read: *C'est ... Souvenir*
28 32-3 delete sentence following: pp.
28 36-7 for sentence beginning: Due ... read: In some copies of either the Colonial or English edition there is a 2 1/2 p. cancel, but the two copies examined contain all leaves integral.
29 13 for: / PRINTED read: / Published November, 1904 / PRINTED
29 34 for: back, followed ..., blank read: back; last leaf is blank
29 36 for: LTD. read: LTD
30 34 for: *BY* read: BY
31 12 for: *engraved on* read: *engraved on* /
31 32-3 for: THE / SECRET / AGENT read: The / Secret / Agent
31 35 for: BRIGGS read: Conrad / BRIGGS
32 15 for: By read: BY
33 35 for: *thousand* read: *thousand* /
33 36 for: *signed.* read: *signed.* /
35 13 for: By read: BY
36 26 for: *published* read: *Published*
37 2, 5 for: 390 read: 380
37 22 for: J. M. DENT & SONS LTD. read: J. M. Dent & Sons Ltd.
39 17 for: Conrad / read: Conrad [*in yellow*] /
39 31 for: form ...leaf read: which are integral have been tipped in.
43 10 for: *wildernesses* read: *wildernesses*
48 4 for: LID read: LTD
50 3 for: Hueffer read: HUEFFER
51 16 for: *By* / read: *By*
51 30 for: OF read: OF /

UNIVERSITY
OF ALBERTA LIBRARY

NEWS FROM THE RARE BOOK ROOM

15

June 1975

Special Collections Department
D.E. Cameron Library
University of Alberta
Edmonton, Alberta

THE HUGH WHITNEY MORRISON COLLECTION

OF

JOSEPH CONRAD:

AN INTRODUCTION

AND

A DESCRIPTION

Title-page etching by Muirhead Bone.

THE HUGH WHITNEY MORRISON COLLECTION OF JOSEPH CONRAD

AN INTRODUCTION

The Hugh Whitney Morrison Collection of Joseph Conrad was acquired by the University of Alberta in 1968. Since that time thirty volumes have been added, either as gifts from Morrison or through purchases by Special Collections. There are now over one hundred volumes present, making it one of the strongest collections of first and early editions of Conrad in all Canada.

Hugh Morrison is by no means a new friend to this University. He was born in Vegreville, Alberta in 1908 where his father, Frederic Augustus Morrison, had moved three years earlier to begin the practice of law. Morrison père became the first Chairman of Vegreville's Municipal Council as well as a member of the First Senate of the University of Alberta. When he was appointed a judge in 1916 the Morrison family moved to Edmonton.

Hugh came to the University of Alberta and received his Honours B.A. in English in 1930. That same year he won a Rhodes Scholarship to Merton College, Oxford where he found another book-loving Canadian among his classmates: Hugh MacLennan.

Morrison's career began in London as a reporter with Lord Beaverbrook's *Evening Standard*. He then returned to Canada where he spent four years on the *Toronto Star*. His life has been involved with various public media ever since. He was with CBC Radio at two points; from 1938 until the War he was Director of Talks and Public Affairs Broadcasts, and after the War (1948) he became Head of CBC's Latin American Overseas Broadcasting Service. It was during this latter period that Morrison first became interested in Conrad. For two decades he served as Director of Public Relations for Toronto's Community Chest and United Appeal respectively. Since 1972 he has been Teaching Master in Communications at Humber College of Applied Arts and Technology, Toronto.

Hugh has been an inveterate book collector since his days at Merton. Access to bookstalls in Oxford and London led him to pursue new works by writers he admired. Early evidence of his bibliomania is readily at hand: in 1932 he purchased Maugham's *The Book Bag*, printed in Florence that year by G. Orioli and limited to 725 copies. The volume is now part of Special Collections' extensive Maugham holdings, many of which were also presented by Morrison.

Most of his bibliographical interests have been within the province of 'Modern Firsts,' and over the last forty years he has built significant collections of the works of H. M. Tomlinson, W. H. Hudson, and such

American writers as Joseph Hergesheimer, James Branch Cabell, Hemingway, O'Neill and Faulkner. Last year he presented Special Collections with fifteen autographed editions of Morley Callaghan's works, including the rare *No Man's Meat*, published in Paris (1931) in an edition of 525 copies.

It is clear from Hugh's account of how he began collecting Conrad that such collecting is a very personal undertaking for him, done not because the author is currently fashionable or regarded as a sound investment but because his writings have become part of Morrison's world.

When I asked him about the collection's origin he confessed that he had not read Conrad until he was 40 except for dipping into *Lord Jim*. Conrad was one of several modern authors whom he had not yet read but planned to read 'someday.' "I vividly recall the occasion which triggered my fascination," he told me. "I had recently rejoined the CBC in Montreal, and sometime during 1949 there were two radio broadcasts of Conrad stories from Toronto. One was 'The End of the Tether,' and the other 'Heart of Darkness.' They must have been part of Andrew Allan's famous *Stage* series. I remember that J. Frank Willis was the chief actor. I had known Willis and Allan during my first stint with CBC so I was interested in their productions. The power of Conrad's dramatized stories was a revelation." In truth, "The End of the Tether," while impressive, was more or less what he had been led to expect of Conrad's sea stories. But "Heart of Darkness," with its cunning shift from the Thames River to the Congo bowled him over. He writes: "I guess a trip I'd taken to Leopoldville about two years before prepared the ground for my receptivity. Despite the outward and superficial modernity of that city, an all-enveloping sense of strangeness brought on by the sudden change from New York took hold of me. It was heightened by a visit to the nearby Congo rapids foaming between wide banks, and by my awareness that its source was thousands of miles back in that mysterious jungle." When the broadcasts ended Morrison asked himself how an author of such power had managed to elude him so far. He soon visited his favorite Toronto book-haunt to rectify the situation, and at Harry and Esther Handel's fondly-remembered bookshop Everyman's he found a complete set of Conrad's works. In the next few years he read most of the novels and stories, marvelling at the abiding concern for 'the human situation' maintained within extremes of setting and mood.

Although deeply interested in Conrad, Morrison did not begin actively collecting different editions of the works until 1955 when, on a trip to Buffalo, New York, he came upon the first edition of *Under Western Eyes*. As is the case with other books by Conrad--as well as Maugham, Firbank, Lawrence and numerous British writers--the first edition of *Under Western Eyes* was published in New York, not London. (The reverse is just as true: American authors' books sometimes first appeared in England. Stephen Crane, Jack London and Robert Frost are cases in point. This is one of the conditions which makes modern bibliographical labours so exhilaratingly byzantine.) *Under Western Eyes* was the first such "American First" Morrison had as yet come across. He had not read this work so far and his eyes were once again opened to 'another Conrad.' Hugh recalls the book left

him with an indelible impression of "perverse Slavic idealism amid an oppressive atmosphere of primitive harshness. My reaction was in striking contrast to memories of my youthful visit to Russia in the summer of 1932. Then I had sensed the new exhilaration of the first Five-Year Plan, and compared it to a giant rousing himself after sleep. The vast vistas of the countryside made me homesick for our western plains. My 24-year-old idealism overshadowed the still rude and primitive society which lay behind it--now sharply recalled by *Under Western Eyes.*" Thus the genesis of Morrison's attachment to Conrad's works lies in the profound effect of "Heart of Darkness" and *Under Western Eyes* upon him.

From then on he sought first editions not only in Toronto and Montreal but in England as well, and from New York to San Francisco. "Don't ask a collector 'Why first editions?'" Hugh continues. "The only answer I can give is that there is an added excitement in reading a book as the author himself saw it and read it. It was in San Francisco in 1962 that I left behind a Conrad I regret to this day. It was a scarce early U.S. edition--I don't even remember the title now, but I do remember it was a handsome volume in contrast to the drab English editions of the time. Because I didn't have enough money I had to choose between the Conrad and a James Joyce I wanted--the first English edition of *Portrait of the Artist as a Young Man.* On this occasion Joyce won out. Afterwards you always feel you could have afforded both. On those occasions when I've taken the plunge and gone into debt to buy a book that found *me* (which is the definition of serendipity), although I might have been worried at the time, I never regretted it later.

"One interesting facet of the search for Conrad firsts in Toronto and Montreal was the variety of Canadian ("Colonial") publishers' imprints on early editions. Once these were looked down upon as not *true* first editions. They now give a cachet to such a collection, reflecting as they do the small sale of Conrad's early works and the consequent shifting of publishers until he 'struck it rich' in 1913-14 with *Chance* and a contract with Doubleday in the U.S."

Since Conrad is a major English author a university library can be expected to collect all of his works. The question, however, might be asked: Why would one seek five different editions of the same book? We know, for example, of the problems of Shakespeare's texts: the error-ridden quartos of his lifetime, the four folios in which typographical errors were corrected even as new ones were perpetrated; the eighteenth-century editors who cut and altered for style, practicality, and decorum;

the nineteenth-century editors who bowdlerized. It is agreed that textual study must be made when texts are nearly four centuries old. But Conrad was published by large, still-active publishing firms, and his earliest book is but eighty years old. What practical value could such a collection have?

The fact is there are a number of problems in the printing of Conrad. Dr. Marion C. Michael has pointed out: "It has too long been taken for granted that there are no questions to be asked about the status of Conrad's texts, that the collected editions represent uniformly Conrad's final intentions. Such is simply not the case" (1).

Conrad made revisions for most of his novels in published editions which are now part of the Keating Conrad Collection at Yale University. These revisions, which embody Conrad's final thoughts on his works, were to be incorporated into the collected editions published in England by Heinemann and in America by Doubleday. Yet scholars who have checked all versions of particular works, including manuscripts and printed editions, have found a great many discrepancies. In the case of *The Nigger of the "Narcissus"* there are six distinct printed states of the text, involving some 1,800 variant readings. All printed editions differ from the holograph in numerous ways, and the two final collected editions differ from each other as well as from the Keating copy which Conrad revised by hand (2). Of the few other texts which have been methodically examined, several editions of "The Secret Sharer" were found to have a number of Americanisms in place of the actual words or spellings which Conrad used. And in later reprintings of various works further errors and corruptions have crept in. Dr. Michael cites two such examples: the 1947 Penguin paperback of *Almayer's Folly*, "through an error in the printing process, reverses the order of certain passages in the second chapter thus destroying the continuity of the narrative," while the 1950 Signet paperback of "Heart of Darkness" has several unauthorized changes which alter the meaning of the sections (3).

(1) "Currents in Conrad Criticism: A Symposium," *Conradiana*, 4, No. 3 (1971-2), 15.

(2) Kenneth W. Davis and Donald W. Rude, "The Transmission of the Text of *The Nigger of the 'Narcissus'*," *Conradiana*, 5, No. 2 (1973), 20-21.

(3) "Currents," p. 16

There is no authoritative edition of Conrad's works and such an edition can come about only through studies of the textual transmission of each work, from manuscript to the latest edition. Because libraries and private collectors often collect first editions of many authors rather than many editions of specific authors, the later printings, while generally inexpensive, are often difficult to locate. Thus in order to examine all editions of "The Secret Sharer," Dr. Bruce Harkness of the University of Illinois obtained copies from five different libraries, including University of Toronto, University of Pennsylvania, Princeton and Western Reserve(4). It is possible, though unlikely, to argue important points about Conrad's meaning which would be based on a faulty text. A bibliographical collection of Conrad, then, is of the utmost importance to scholars concerned with what Conrad has to say to us.

The Morrison Collection of Conrad forms but one division of Special Collections' holdings in early twentieth-century English and American literature. A cursory glance at the other divisions may prove helpful.

Of our author collections D.H. Lawrence and Yeats are the most commanding. The Eccles Lawrence Collection (described at length in number 14 of *News from the Rare Book Room)* was acquired in 1961 and now numbers some 250 volumes. Nearly all first editions and many variants of Lawrence's works are present. Recent additions include the first edition, second state, of his first novel *The White Peacock* (Roberts A1 a[2]), and fourteen editions of *Lady Chatterley's Lover*, which will be set forth in the next issue of this publication.

Other novelists of this era who are well represented are: Wyndham Lewis, T.F. Powys, Gertrude Stein, Waugh, and Joyce. The Morrison collection of Maugham is strong in English, American and "Colonial" editions, including the rare first edition of *Of Human Bondage* with the Canadian imprint. Most of Thomas Hardy's early editions are present as well.

(4) Bruce Harkness, *Conrad's* Secret Sharer *and the Critics* (Belmont, Cal.: Wadsworth, 1962), pp. 151-52.

Poetry from the beginning of the century is fulsomely represented by the Yeats/Cuala Press collection which contains all books and most of the broadsides printed by that press, as well as all other first editions of Yeats. The most recent acquisition is "Where There Is Nothing," a play which first appeared as a supplement to *The United Irishman* (Wade 41). Other poets well represented are Pound and Eliot. Private press holdings have provided us with the Beaumont Press books of Blunden, Davies and De La Mare, and Seizin Press volumes of Laura Riding and Robert Graves, and many other works by these authors have been acquired. All the books from Fanfrolico Press are present as well.

The largest collection of World War I British poetry in Canada is presently being catalogued for Special Collections. It is particularly strong in works by soldier poets and the less-known writers, and numbers some eight hundred volumes.

Conrad is thus one of many modern writers whose work can be examined in bibliographical and critical detail at the University of Alberta.

John W. Charles
Special Collections Librarian

JOSEPH CONRAD

1857-1924

Conrad was born Józef Teodor Konrad Korzeniowski on December 3, 1857. His Polish parents lived in Berdichev, in what is now the Soviet Ukraine, but when he was four his father was exiled because of revolutionary activities, and the family accompanied him to Vologda, in northern Russia.

Conrad's mother died in 1865 and his father, subsequently, in 1869--but not before instilling in his son as interest in English literature. For when Joseph was eight his father was translating Shakespeare's *Two Gentlemen of Verona*, and encouraged Conrad to read the novels of Scott, Cooper, Dickens and Thackeray in French and Polish.

In 1869 Conrad was sent to school in Cracow, but was bored and longed to go to sea. Finally in 1874 his uncle enabled him to go to Marseilles, whence he sailed in the French merchant service for four years, visiting the West Indies several times. What happened in Marseilles in 1877-78 is still unsolved, but Conrad was heavily in debt and seems to have either attempted suicide or fought a desperate duel. In any event he left Marseilles and in April 1878 he joined an English merchant ship. Conrad spent sixteen years in the British merchant navy, where he learned to speak English. In 1884 he received his first mate's certificate; two years later he became a British subject, and a master mariner.

The extraordinary experiences of these years at sea--arduous journeys to Australia, Java, Singapore, and up the Congo on a steamboat--the strange people he knew, the tales he heard, were all raw material for Conrad's art. He is occasionally regarded simply as a sailor who, upon retirement, went home and wrote down sea stories. But when one studies his life at sea, and the incidents out of which various novels grew, one is made aware of how Conrad has transmuted personal experience into something much more resonant and complex, particularly in such classic works as "The Secret Sharer," "Heart of Darkness," "Youth," *The Nigger of the "Narcissus"* and Nostromo.

Conrad began his first novel, *Almayer's Folly*, in 1889 while in London awaiting a new command. In the next few years his health was

unreliable and he had several opportunities, while recuperating, to continue the tale. Returning to London in 1894 he sent the completed novel to the publisher Fisher Unwin. There Edward Garnett, the well-known critic and a senior reader for the firm, saw it and urged publication. He also become friends with Conrad and encouraged him to begin another novel immediately. *Almayer's Folly* was published in 1895, and *An Outcast of the Islands* appeared in 1896. It was as an author that Conrad adopted the name by which he is known; he had heard too many Englishmen attempt to pronounce Korzeniowski already!

The rest of Conrad's life was that of a literary man. He married Jessie George in 1896 and had two sons. His outpouring of stories and novels increased in sophistication from the inspired apprentice work of his first two novels to the mastery of *Lord Jim* but five years later. Though that novel is still his most famous, his most subtle and penetrating are often seen to be *Nostromo* (1904), *The Secret Agent* (1907) and *Under Western Eyes* (1911). Conrad, in fifteen years, became the most admired novelist in England, read by other writers and the cognoscenti, but not by the public. In fact not until *Chance* appeared as a serial in 1912 did he succeed on the popular front, and by then most of his great works were behind him. *The Shadow-Line* (1917), *The Arrow of Gold* (1919), *The Rover* (1923), while still being re-assessed, are generally seen as a decline. He died August 3, 1924 and was buried at Canterbury near his country home.

PRELIMINARY NOTE

Since the bibliography which follows is of the Morrison/Conrad collection only, a number of first and other editions of Conrad will be absent. Furthermore, due to time restrictions it was not possible to examine different copies of problematic volumes, so some questions still remain. Most of them, however, will presumably be answered by William R. Cagle's forthcoming bibliography, for which he has attempted to locate all editions of Conrad.

The published letters and numerous other volumes of Conradiana collected by Morrison have not been here described. If the present account proves useful a supplement setting forth all other volumes in the collection will be undertaken.

The bibliographical method employed follows Warren Roberts' *A Bibliography of D. H. Lawrence* (London: Hart-Davis, 1963).

I wish to acknowledge the following for assistance in various matters: Edmund Berkeley, Jr., and the Rare Books division of University of Virginia Library; William R. Cagle of the Lilly Library, Indiana University; Inter-Library Loan Dept., Carleton University. At the University of Alberta Library: Maureen Bradbury and the staff of Special Collections; Marjorie Checknita, L.E.S. Gutteridge, Keith Wikeley, and particularly Carolynne Poon.

J.W.C.

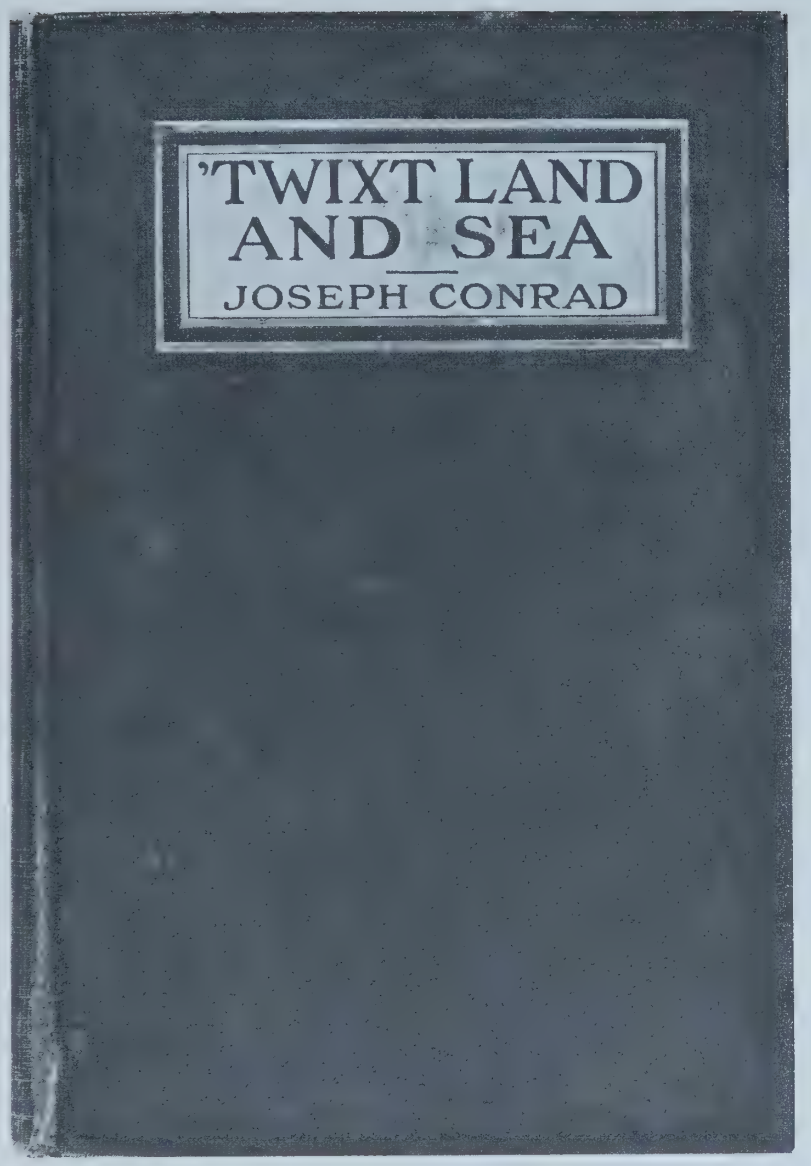
KEY TO REFERENCES

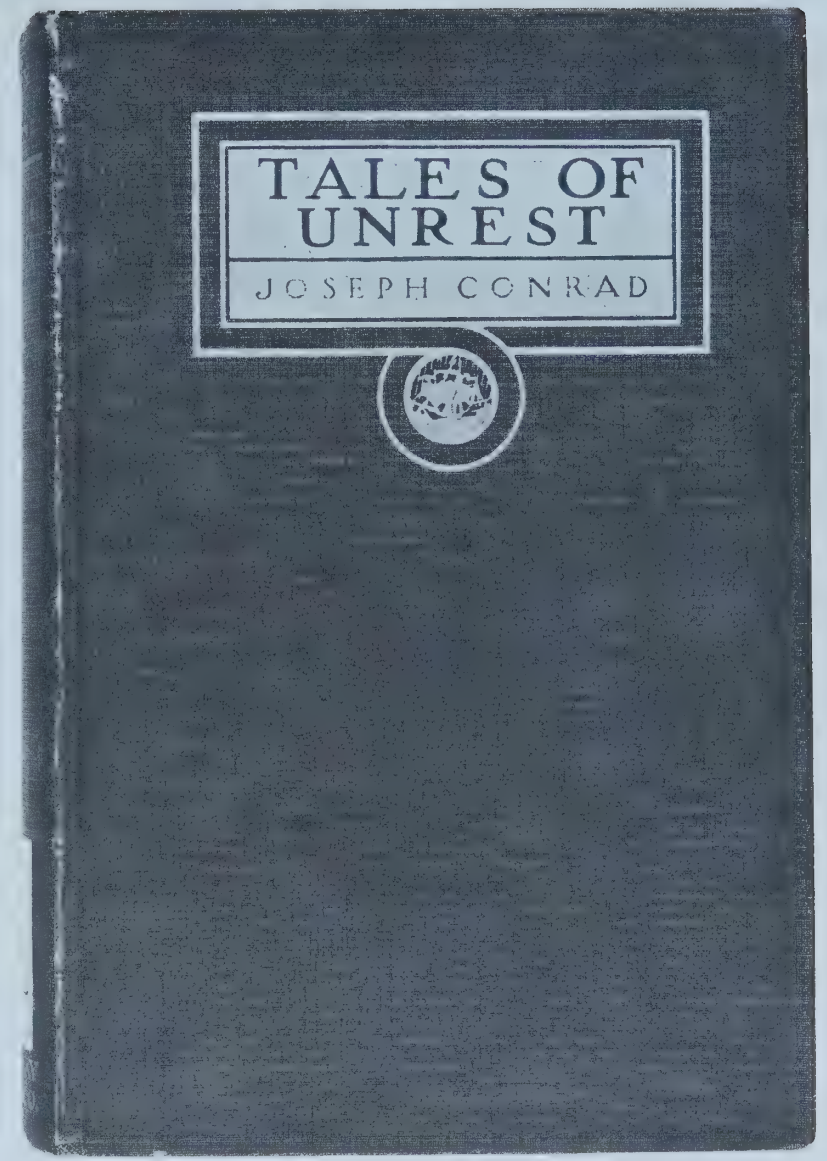
Ehrsam	Ehrsam, Theodore G., comp. *A Bibliography of Joseph Conrad*. Metuchen, N.J.: Scarecrow Press, 1969.
Keating	*A Conrad Memorial Library: The Collection of George T. Keating*. Garden City: Doubleday, Doran, 1929 Unless otherwise indicated all references are to Keating numbers rather than pages.
Lohf	Lohf, Kenneth A., and Eugene P. Sheehy. *Joseph Conrad at Mid-Century: Editions and Studies, 1895-1955*. Minneapolis: Univ. of Minnesota Press, 1957. Unless otherwise indicated all references are to Lohf and Sheehy numbers rather than pages.
Wise	Wise, Thomas J. *A Conrad Library*. London: Privately Printed, 1928.
Wise, *Bibliography*	Wise, Thomas J. *A Bibliography of the Writings of Joseph Conrad (1895-1921)*. 2nd ed., rev. and enl. London: Privately Printed, 1928.

NOTE ON UNIFORM BINDINGS

The Doubleday, Page uniform binding for Conrad, used after 1913, is fully described for its first two appearances at copy C. of *An Outcast of the Islands* and copy C. of *The Nigger of the "Narcissus."* Thereafter only the words on spine and cover are indicated, not the design. Therefore here is a complete description of the binding which may be checked against the illustration on right, and referred to when the binding is mentioned.

> Dark blue cloth boards stamped in gold on cover: [*rectangular frame impressed in gold, leaving the lettering in blue*] TALES OF / UNREST / [*long blue rule*] / JOSEPH CONRAD / [*the whole enclosed within a gold rule from which depends a ship in a storm within two gold circles*]; stamped in gold on spine: TALES/ OF / UNREST / [*rule*] / JOSEPH / CONRAD / DOUBLEDAY / PAGE & CO.





(1) The Doran binding upon which the uniform binding was based; (2) the Doubleday, Page uniform binding.

ALMAYER'S FOLLY

A Story of an Eastern River

BY

Joseph Conrad

Qui de nous n'a eu sa terre promise, son jour d'extase et sa fin en exil?—AMIEL.

LONDON

T. FISHER UNWIN

PATERNOSTER SQUARE

MDCCCXCV

ALMAYER'S FOLLY

A Story of an Eastern River

BY

Joseph Conrad

Qui de nous n'a eu sa terre promise, son jour d'extase et sa fin en exil?—AMIEL

McCLELLAND & STEWART

PUBLISHERS TORONTO

The first English and Canadian editions of Conrad's first work.

ALMAYER'S FOLLY 1895

A. *First edition*

ALMAYER'S FOLLY [*in red*] / A Story of an / Eastern River / BY [*in red*] / Joseph Conrad [*in red*] / Qui de nous n'a eu sa terre / promise, son jour d'extase et / sa fin en exil? -AMIEL / *LONDON* / T. FISHER UNWIN [*in red*] / PATERNOSTER SQUARE / MDCCXCV The leaves measure 20 2/5 x 12 2/5 cm. 272 pp.

Wise, p. 1; Keating [1] The "e" in "generosity" near the bottom of p. 110, as well as the word "of" in the bottom line of the same page are missing, indicating that this copy is the first issue.

Conrad's first book.

B. *Second impression*

ALMAYER'S FOLLY [*in red*] / A Story of an / Eastern River / BY [*in red*] / Joseph Conrad [*in red*] / Qui de nous n'a eu sa terre / promise, son jour d'extase et / sa fin en exil? -AMIEL / *SECOND IMPRESSION / LONDON* / T. FISHER UNWIN [*in red*] / ADELPHI TERRACE / 1907

Dark green cloth boards stamped in gold on cover: ALMAYER'S / FOLLY / JOSEPH / CONRAD; stamped in gold on spine: ALMAYER'S / FOLLY / BY / JOSEPH / CONRAD [*the whole enclosed within a gold rectangle*]; T. FISHER UNWIN [*within a gold rectangle*] The leaves measure 18 1/2 x 12 cm. All edges trimmed; top edges gilt.

[1] - 272, as follows: [1] half-title; [2] books by Conrad; [3] title-page as above; [4] *First Edition, . . 1895 / Second Impression,* 1907; [5] To / THE MEMORY / OF / T. B. [*the whole enclosed within a rule*]; [6] blank; 7-272 text.

Arthur J. Symon's copy with his note on back endpaper concerning the novel's origins: "First seven chapters written in 1889. Then the sea. Then 1893-4 end." Symons was a well-known *fin de siecle* poet and critic who became a friend of Conrad.

C. *First Canadian edition*

ALMAYER'S FOLLY / A Story of an / Eastern River / BY / Joseph Conrad / Qui de nous n'a eu sa terre / promise, son jour d'extase et / sa fin en exil? -AMIEL / McCLELLAND & STEWART / PUBLISHERS TORONTO

Light green cloth boards printed in black on cover: ALMAYER'S / FOLLY / JOSEPH / CONRAD [*the whole within a rectangular border rule*]; on spine: [*double rule*] ALMAYER'S / FOLLY / [*short rule*] / JOSEPH / CONRAD / McCLELLAND / & STEWART / [*double rule*] The leaves measure 18 1/2 x 12 cm. All edges trimmed.

[1]-272, as follows: [1] half-title; [2] blank; [3] title-page as above; [4] (*All rights reserved*) / PRINTED IN GREAT BRITAIN; [5] To / THE MEMORY / OF / T. B. [*the whole enclosed within a rule*]; [6] blank; 7-272 text.

Printed from the Unwin sheets. No date appears on the volume. In this copy the statement "*Printed in Great Britain by*" precedes the printer's name, which is found at the foot of p. 272 in all three copies.

AN OUTCAST OF THE ISLANDS 1896

A. *First edition*

AN OUTCAST OF / THE ISLANDS [*title in red*] / BY / Joseph Conrad / AUTHOR OF "ALMAYER'S FOLLY" / Pues el delito mayor / Del hombre es haber nacito / CALDERON / *LONDON* / T. FISHER UNWIN [*in red*] / PATERNOSTER SQUARE / MDCCXCVI The leaves measure 20 2/5 x 12 1/2 cm. [viii] + [392] pp.

Wise, p. 2; Keating [4]

B. *First American edition*

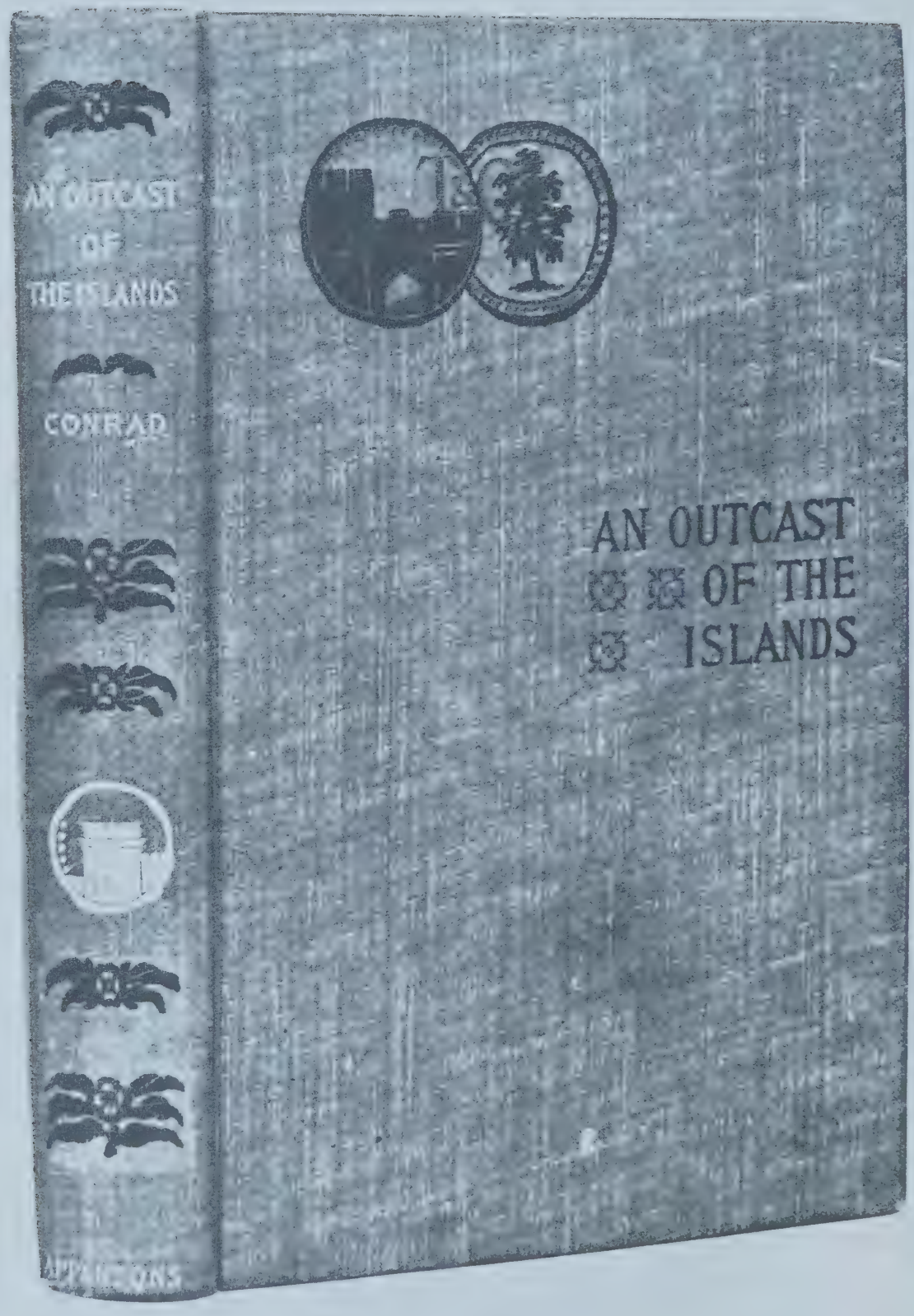
AN OUTCAST / OF THE ISLANDS / BY / JOSEPH CONRAD / AUTHOR OF ALMAYER'S FOLLY / Pues el delito mayor / Del hombre es haber nacito / CALDERON / [*publisher's device*] / NEW YORK / D. APPLETON AND COMPANY / 1896

Avocado green cloth boards printed in red and black on upper cover: [*series device of two overlapping circles*]; printed in black: AN OUTCAST / OF THE / ISLANDS; printed in red: [*three printer's ornaments*]; printed in black on spine: [*printer's ornament*]; stamped in gold: AN OUTCAST / OF / THE ISLANDS; printed in black:

JOSEPH TEADOR KONRAD KORZENIOWSKI
AGED THREE AND A HALF YEARS.

From a photograph of a water-colour portrait in the possession of a member of his family in Warsaw.

Conrad at 25.



The first edition's pictorial binding.

[*printer's ornament*]; stamped in gold: CONRAD; printed in black: [*two ornaments*]; stamped in gold: [*series device*]; printed in black: [*two ornaments*]; stamped in gold: APPLETONS The leaves measure 17 4/5 x 11 3/5 cm. All edges trimmed; top edges stained an indeterminate gray.

[i]-[viii] + 1-[348], as follows: [i]-[ii] blank; [iii] series- and half-title; [iv] blank; [v] title-page as above; [vi] COPYRIGHT, 1896, / BY D. APPLETON AND COMPANY.; [vii] TO / EDWARD LANCELOT SANDERSON.; [viii] blank; 1-335 text; [336] blank; [337]-[346] advertisements; [347]-[348] blank.

. *First Doubleday, Page edition*

AN OUTCAST / OF THE ISLANDS / BY JOSEPH CONRAD / *PUES el delito mayor / Del hombre es haber nacito* / CALDERON / [*publisher's device*] / GARDEN CITY NEW YORK / DOUBLEDAY, PAGE & COMPANY / 1914

Blue cloth boards stamped in gold on cover: [*a rectangle set within two thin rectangular frames through which, upon the cloth, the words are seen:*] AN OUTCAST / OF THE / ISLANDS / [*long rule*] / JOSEPH CONRAD / [*ship in storm within double circle which intertwines with bottom rectangular rule*]; stamped in gold on spine: AN OUTCAST / OF THE / ISLANDS / [*rule*] / JOSEPH / CONRAD / DOUBLEDAY / PAGE & CO. The leaves measure 18 4/5 x 12 1/2 cm. All edges trimmed; top edges stained gray.

[i]-[vi] + 1-[338], as follows: [i] half-title; [ii] list of 12 books by Conrad; [iii] title-page as above; [iv] *Copyright, 1896, by* / DOUBLEDAY, PAGE & COMPANY / *All rights reserved, including that of / translation into foreign languages, / including the Scandinavian;* [v] TO / EDWARD LANCELOT SANDERSON.; [vi] blank; 1-335 text; [336] [*printer's device*] / THE COUNTRY LIFE PRESS / GARDEN CITY, N.Y.; [337]-[338] blank.

When Doubleday, Page & Co. signed Conrad to an exclusive contract in 1913, following the successful serialization of *Chance* in the *New York Herald's* magazine section, they also acquired the rights to some of his earlier works which had been commercial failures, such as this one. The novels were re-published in Doubleday's uniform binding which is shown on *Youth* and *The Secret Agent* (see illus.). The original version of the binding, without the ship's device, appeared on Doran's 1912 edition of *'Twixt Land and Sea* (also shown).

D. *Another English edition*

AN OUTCAST OF / THE ISLANDS / BY / JOSEPH CONRAD / Pues el delito mayor / Del hombre es haber nacito / CALDERON / London / EVELEIGH NASH & GRAYSON LTD. / 148 Strand / 1922

Rust cloth boards blind-stamped on cover: [*within a rectangle*] AN / OUTCAST / OF THE / ISLANDS / BY / JOSEPH / CONRAD; stamped in gold on spine: [*thick rule*] / AN OUTCAST / OF THE / ISLANDS / JOSEPH / CONRAD / HASH & GRAYSON / [*thick rule*] The leaves measure 18 1/2 x 11 4/5 cm. All edges trimmed.

[i]-[iv] + [1]-[392], as follows: [i] series- and half-title; [ii] series advertisement; [iii] title-page as above; [iv] blank; [1]-391 text; [392] J. & J. GRAY / ST JAMES PLACE / EDINBURGH

Printed from the Unwin plates.

THE NIGGER OF THE NARCISSUS 1897

A. *First published edition, second issue*

The / Children of the Sea [*in red*] / *A Tale of the Forecastle* / By / Joseph Conrad / Author of "Almayer's Folly," "An Outcast / of the Island" / [*ornament*] / New York / Dodd, Mead and Company [*in red*] / 1898 / [*the whole enclosed within a double rule*] The leaves measure 18 x 11 3/5 cm. [iv] + [220] pp.

Wise, p. 2; Keating [9] Identical with the first issue as described in Wise save for the date on the title-page. The first edition of *The Nigger of the "Narcissus"* was printed in seven copies for copyright purposes only, and appeared in July 1897, four months before this re-titled edition which was the first published version. According to Conrad's note for Wise, "I consented to the change of title under protest. The argument was that the American public would not read a book about a 'Nigger.'" Dodd, Mead re-issued this same volume in 1899 under the original title.

B. *First published English edition*

The / Nigger of the "Narcissus" / A Tale of the Sea / By / Joseph Conrad / "...My Lord in his discourse discovered a great deal of / love to this ship." -*Diary of Samuel Pepys* / London / William Heinemann / 1898 The leaves measure 19 x 12 cm. [viii] + [260] pp.

Wise, p. 3; Keating [10] For further particulars see Wise's *Bibliography*, pp. 13-14, where he points out that the earliest of the fifteen hundred copies printed may be determined by two points: (1) a sixteen-page catalogue of Heinemann's Autumn Announcements which should be present in back, and (2) the imprint on spine which should be of small equal-sized capitals. In the Morrison copy the imprint corresponds with point (2), but the ads are of thirty-two pages, presumably evidence of a later copy within the printing. Keating, however, states that there were four binding orders on the first issue and there is no significance in the size of "H" in "Heinemann," Conrad's own copy (presumably one of the earliest copies) having a larger "H."

C. *An American edition*

THE NIGGER OF / THE NARCISSUS / A TALE OF THE SEA / [*long double rule*] / BY / JOSEPH CONRAD / [*publisher's device stamped in red*] / ... My Lord in his discourse dis- / covered a great deal of love to this ship. / *Diary of* SAMUEL PEPYS / GARDEN CITY NEW YORK / DOUBLEDAY, PAGE & COMPANY / 1926 / [*the whole enclosed within a double black rule in turn enclosed within a red rule*]

Dark blue cloth boards stamped in gold on cover: [*a rectangle set within two thin rectangular frames through which, upon the cloth, the words are seen:*] THE NIGGER / OF THE / NARCISSUS / [*long rule*] / JOSEPH CONRAD / [*ship in storm within double circle which intertwines with bottom rectangular rule*]; stamped in gold on spine: THE NIGGER / OF THE / NARCISSUS / [*rule*] / JOSEPH / CONRAD / DOUBLEDAY / PAGE & CO. / [*the uniform Doubleday, Page binding*] The leaves measure 18 4/5 x 12 1/2 cm. All edges trimmed.

[i]-[ii] + [i]-xvi + [1]-[176], with frontispiece facing p. [vii], as follows: [i]-[ii] blank; [i]-[ii] blank; [iii] half-title; [iv] blank; [v] title-page as above; [vi] COPYRIGHT, 1897, 1914, BY DOUBLEDAY, PAGE & / COMPANY; 1897, BY BACHELLER SYNDICATE. ALL / RIGHTS RESERVED. PRINTED IN THE UNITED STATES / AT THE COUNTRY LIFE PRESS, GARDEN CITY N.Y.; [vii] TO / EDWARD GARNETT / THIS TALE / ABOUT MY FRIENDS / OF THE SEA; [viii] blank; ix-x TO MY READERS IN AMERICA; xi-xvi PREFACE; [1]-173 text; [174]-[176] blank. [v]-[vi] form a cancel-leaf.

The frontispiece is by Ray Brown. The sheets of this edition are the 1914 American edition, except for the title-page, which is a cancel--presumably in order to change the date to the actual year this issue was published. For the 1914 American edition Conrad wrote a special note, "For My Readers in America." As well, his formerly suppressed "Preface" made its first appearance here in book form.

TALES OF UNREST 1898

A. *First Doubleday, Page edition*

TALES OF / UNREST / [*long double rule*] / *By* JOSEPH CONRAD / *"Be it thy course to being giddy minds / With foreign quarrels."* -SHAKESPEARE / [*publisher's device*] / GARDEN CITY NEW YORK / DOUBLEDAY, PAGE & COMPANY / 1916 / [*the whole enclosed within a double rule*]

Dark blue cloth boards stamped in gold (the uniform Doubleday, Page binding); on cover: TALES OF / UNREST / JOSEPH CONRAD; on spine: TALES / OF / UNREST / JOSEPH / CONRAD / DOUBLEDAY / PAGE & CO. The leaves measure 18 1/2 x 12 1/2 cm. All edges trimmed.

[i]-[viii] + [1]-348, as follows: [i] half-title with ship-in-storm device; [ii] Books by the Same Author; [iii] title-page as above; [iv] *Copyright, 1898, by* / DOUBLEDAY, PAGE & COMPANY / *All rights reserved, including that of / translation into foreign languages, / including the Scandinavian*; [v] *TO ADOLF P. KRIEGER / FOR THE SAKE OF OLD DAYS*; [vi] blank; [vii] contents; [viii] blank; [1]-348 text.

Conrad's first collection of short stories *Tales of Unrest* was first published in 1898. Wise, *Bibliography* p. 15, states the English edition is the first, having been issued on April 4, 1898, while the American edition by Scribner was issued sometime later. Keating, and Lohf and Sheehy defer, but Ehrsam states the Scribner edition was published March 26, nine days before the Unwin. Thus the Scribner is the true first.

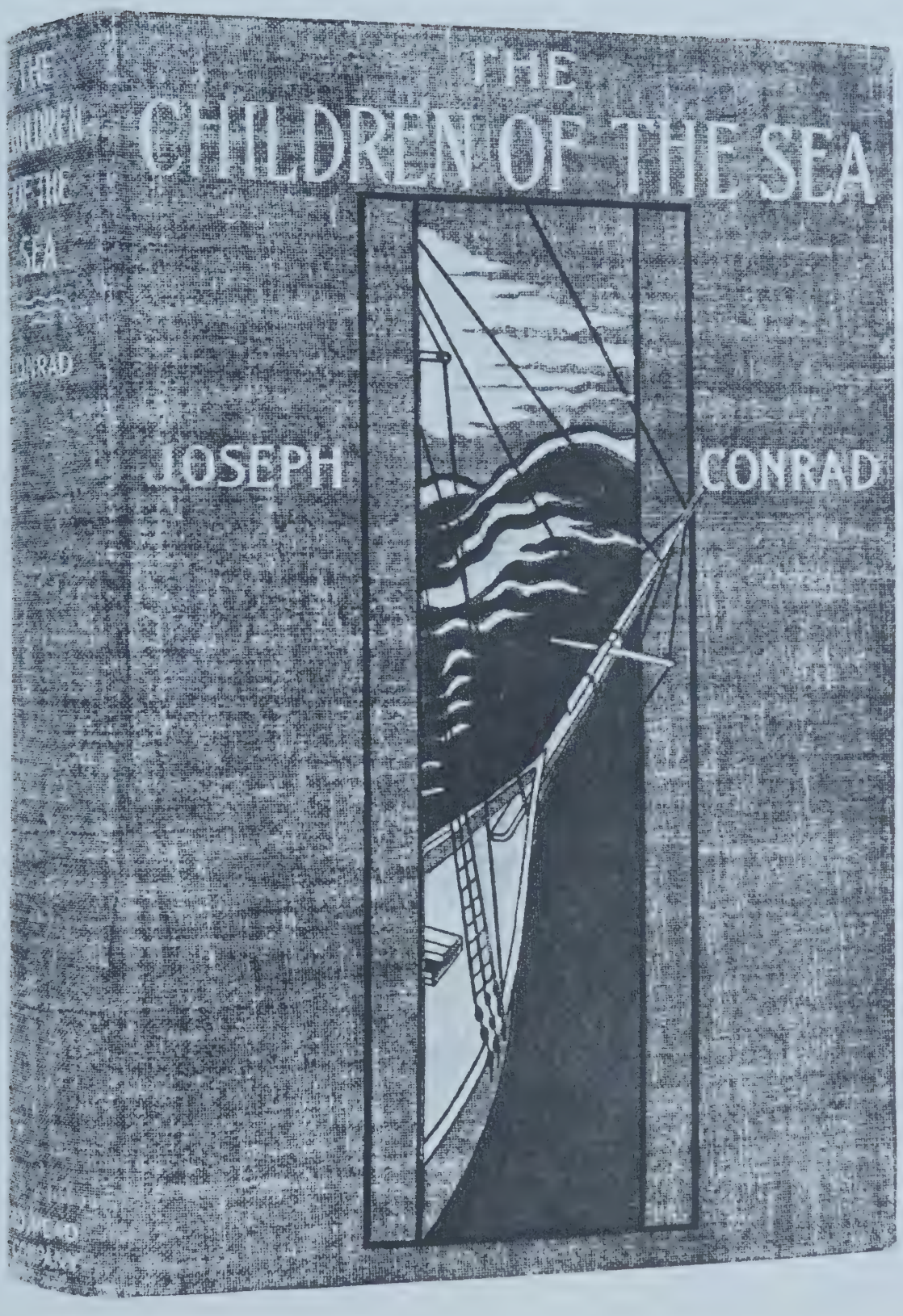
This is the first Doubleday, Page edition reprinted from the Scribner plates, which the latter firm reprinted in 1914 and 1915, following the American success of *Chance*.

LORD JIM 1900

A. *First American edition*

LORD JIM / A ROMANCE / [*double rule*] / *By* JOSEPH CONRAD / AUTHOR OF "THE NIGGER OF THE NARCISSUS," / "TALES OF UNREST," ETC. / [*large ornamental device*] / Doubleday & McClure Co. / New York ..... 1900 / [*the whole enclosed within a double rule*]

Gray-green cloth boards printed in dark green on cover: *Lord Jim* / [*large device of ship's prow breaking wave within double circle of rope*] / *Joseph* / *Conrad*; printed on spine: *Lord* / *Jim* / [*anchor device*] / *Joseph* / *Conrad* / DOUBLEDAY / & McCLURE Co. The leaves measure 19 4/5 x 12 1/2 cm. All edges trimmed.



The first edition of *The Nigger of the "Narcissus"* under its original published title.

LORD JIM

A ROMANCE

By JOSEPH CONRAD

AUTHOR OF "THE NIGGER OF THE NARCISSUS,"
"TALES OF UNREST," ETC.

Doubleday & McClure Co.
New York 1900

LORD JIM

A Tale of the Sea

BY

JOSEPH CONRAD

"It is certain my Conviction gains infinitely, the moment another soul will believe in it."
—NOVALIS.

W. J. GAGE & COMPANY
LIMITED
TORONTO

[i]-[vi] + 1-[394], as follows: [i] half-title; [ii] blank; [iii] title-page as above; [iv] COPYRIGHT, 1899 and 1900, / BY JOSEPH CONRAD. / Norwood Press / J. S. Cushing & Co. -Berwick & Smith / Norwood Mass. U.S.A.; [v] To / MR. AND MRS. G. F. W. HOPE / WITH GRATEFUL AFFECTION / AFTER MANY YEARS / OF / FRIENDSHIP / [vi] blank; 1-392 text; [393]-[394] blank.

Wise, *Bibliography*, p. 19; Keating [27]

B. *First Canadian edition*

LORD JIM / A Tale of the Sea / By / JOSEPH CONRAD / *"It is certain my Conviction gains infinitely, / the moment another soul will believe in it."* / -NOVALIS. / [*publisher's device*] / W. J. GAGE & COMPANY / LIMITED / TORONTO

Green cloth boards printed in black on cover: *Lord Jim* / [*large device of ship's prow breaking wave*]; stamped in gold: [*double circle of rope enclosing device*] / printed in black: *Joseph* / *Conrad*; stamped in gold on spine: *Lord* / *Jim* / [*device of curled rope*] / *Conrad* / GAGE The leaves measure 18 3/5 x 12 1/5 cm. All edges trimmed.

[i]-[iv] + [1]-[452], as follows: [i] half-title; [ii] blank; [iii] title-page as above; [iv] Entered according to Act of Parliament of Canada, in the office of the / Minister of Agriculture, by W. J. GAGE & CO. (Limited), in the / year one thousand nine hundred. [1]-451 text; [452] blank. [iii]-[iv] form a cancel-leaf.

Not in Wise or Keating. The text is printed from the sheets of the first English edition published by Blackwood, with a Canadian title-page substituted.

C. *Second English edition*

LORD JIM / A Tale / BY / JOSEPH CONRAD / "It is certain my Conviction gains infinitely, the / moment another soul will believe in it." -NOVALIS. / *SHILLING EDITION* / William Blackwood and Sons / Edinburgh and London / 1914 / *ALL RIGHTS RESERVED*

Red cloth boards printed in black on cover: [*large entwined floral device*]; printed at right: LORD / JIM [*the title enclosed within three rectangular rules*]; at foot: CONRAD [*ornament*]; printed on spine: LORD / JIM / [*floral ornament*] / CONRAD / WILLIAM / BLACKWOOD / AND SONS The leaves measure 18 1/2 x 12 cm. All edges trimmed.

[i]-[iv] + [1]-[452], as follows: [i] title-page as above; [ii] blank; [iii] *TO / MR AND MRS G. F. W. HOPE, / With grateful affection / after / many years of friendship.*; [iv] blank; [1]-451 text; [452] blank.

By virtue of its being called "Shilling Edition" this becomes the second edition. The text, however, is reprinted from the plates of the first edition.

D. *Second American edition*

LORD JIM / A ROMANCE / [*double rule*] / *By* JOSEPH CONRAD / [*publisher's device*] / GARDEN CITY NEW YORK / DOUBLEDAY, PAGE & COMPANY / 1913 / [*the whole enclosed within a double rule*]

Green cloth boards stamped in gold (the uniform Doubleday, Page binding); on cover: LORD JIM / JOSEPH CONRAD; on spine: LORD JIM / JOSEPH / CONRAD / DOUBLEDAY / PAGE & CO. The leaves measure 18 3/5 x 12 1/2 cm. All edges trimmed.

Identical with copy A. save for two points: (1) the presence of the ship-in-storm device on the half-title, and (2) the removal of imprint on title-page verso and its appearance on p. [393] as follows: [*printer's device*] / THE COUNTRY LIFE PRESS / GARDEN CITY, N.Y.

The fact that this edition has the Conrad uniform binding for Doubleday, Page, but in green cloth rather than dark blue, suggests this may be its first appearance for the latter firm. The earliest dark blue copy seen by this author is for *Youth*, published the same year.

THE INHERITORS 1901

A. *First edition*

THE / INHERITORS [*title in orange*] / *An Extravagant Story* / By / JOSEPH CONRAD / & / FORD M. HUEFFER / [*double rule in orange*] / *"Sardanapalus builded seven cities in a day. / Let us eat, drink and sleep, for to-morrow we die."* / [*double rule in orange*] / McCLURE, PHILLIPS & CO. / *New York* [*in orange*] / MCMI The leaves measure 19 x 13 cm. Top edges trimmed. [viii] + [324] pp. [vii]-[viii] form a cancel-leaf.

Wise, p. 6; Keating [31]

This is the second issue, as evidenced by the presence of a cancel-leaf. Keating [30] states there are but four copies

of the first issue wherein Conrad's son's name, Borys, was misspelled "Boys" on the dedication page.

Conrad and Hueffer (now best known as Ford Madox Ford) had met in 1898, when literary partnerships were more common then they are today. As to the motives for such a collaboration, it has been suggested that Conrad needed money, and was having difficulty with his novel *The Rescue*. As well, he hoped to gain greater fluency in English. Hueffer, for his part, seems to have had difficulty in getting books published on his own, while Conrad was well established. In any event this was the first of their two collaborations, neither of which is central to Conrad's work. Conrad, in fact, wrote in Wise's copy of *The Inheritors*: "The idea of this book is entirely Hueffer's and so is most of the writing." Nevertheless what Conrad may have absorbed from Ford concerning point-of-view and narrative technique (or even thinking about such matters from a fresh perspective) was extremely important in terms of the increasing subtlety of Conrad's work in the next few years.

YOUTH 1902

A. *First edition*

YOUTH: A NARRATIVE / AND / TWO OTHER STORIES / BY / JOSEPH CONRAD / "... *But the Dwarf answered: No; something / human is dearer to me than the wealth of all the / world.*" -GRIMM'S TALES. / WILLIAM BLACKWOOD AND SONS / EDINBURGH AND LONDON / MCMII / *All Rights reserved* The leaves measure 18 1/5 x 11 4/5 cm. All edges trimmed. [viii] + [376] pp. 32 p. publisher's catalogue in back dated "10/02."

Wise, p. 7; Keating [35]

Rebound in green morocco and cloth boards, top edges gilt, with original binding bound in. Cropping has resulted in publisher's name being removed from original binding.

B. *Another copy*

Identical with above save that this is in the original binding. The leaves measure 18 4/5 x 12 1/2 cm. All edges trimmed.

The ads in back are dated "11/02."

C. *First American edition*

YOUTH / *And Two Other Stories* / *By* / JOSEPH CONRAD / *Author of "The Children of the Sea," / "Lord Jim," "Typhoon," / &c., &c.* / [*ornament*] / [*publisher's device*] / [*long rule*] / *"... But the Dwarf answered: No; / something human is dearer to me than the / wealth of all the world."* GRIMM'S TALES. / [*long rule*] / McCLURE, PHILLIPS & CO. / NEW YORK / 1903

Green cloth boards stamped in gold on cover: YOUTH; at foot: JOSEPH CONRAD / [*repeated dolphin and wave motif blind-stamped in center*]; stamped in gold on spine: YOUTH / JOSEPH / CONRAD / McCLURE / PHILLIPS / & CO. The leaves measure 19 1/5 x 12 1/2 cm. Top edges trimmed.

[i]-[viii] + [1]-[384], as follows: [i] half-title; [ii] blank; [iii] title-page as above; [iv] COPYRIGHT, 1903, BY McCLURE, PHILLIPS & CO. / COPYRIGHT, 1899, BY S. S. McCLURE COMPANY / Published, February, 1903, R; [v] *TO / MY WIFE*; [vi] blank; [vii] contents; [viii] blank; [1]-381 text; [384] blank.

Keating [38]

This edition was printed from unrevised proofs, and is therefore closer to its periodical appearance in Blackwood's than to the first English edition which Conrad had revised. See Wise, *Bibliography*, p. 23.

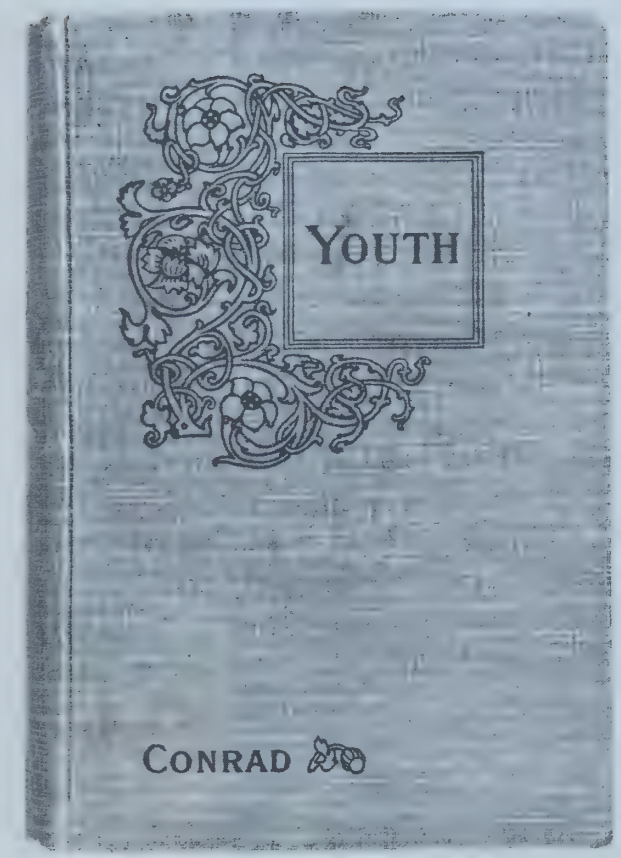
D. *Another American edition*

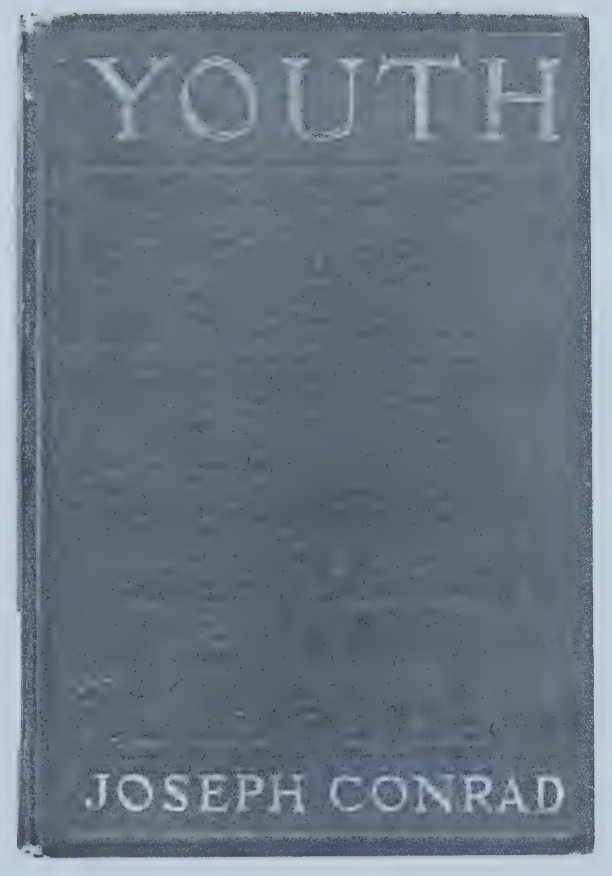
YOUTH / *And Two Other Stories* / *By* / JOSEPH CONRAD / *Author of "The Children of the Sea," / Lord Jim," "Typhoon," &c., &c.* / [*ornament*] / [*publisher's device*] / [*long rule*] / *"... But the Dwarf answered: No; / something human is dearer to me than the / wealth of all the world."* GRIMM'S TALES. / GARDEN CITY, NEW YORK / DOUBLEDAY, PAGE & COMPANY / 1913

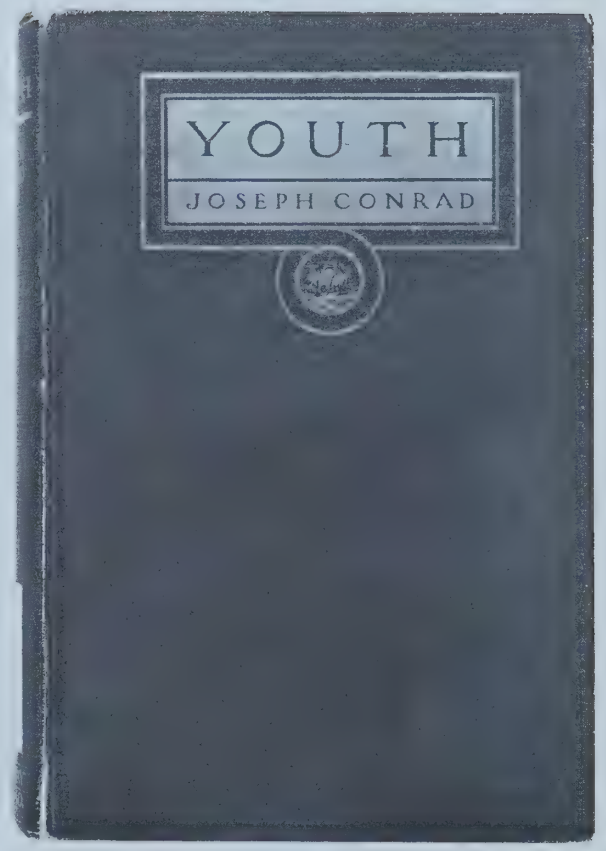
Dark blue cloth boards stamped in gold (the uniform Doubleday, Page binding); on cover: YOUTH / JOSEPH CONRAD; on spine: YOUTH / JOSEPH / CONRAD / DOUBLEDAY / PAGE & CO. The leaves measure 18 3/5 x 12 1/2 cm. All edges trimmed; top edges stained an indeterminate gray.

Identical with copy C. except that: [i] half-title has ship-in-storm device; [iv] states: COPYRIGHT, 1903, BY / DOUBLEDAY, PAGE & COMPANY; [383] has imprint: [*printer's device*] / THE COUNTRY LIFE PRESS / GARDEN CITY, N.Y.

First American edition (1896).







First English edition; first American edition; 1913 American reprint in uniform binding.

This copy is, along with the same publisher's *Lord Jim*, the earliest Doubleday, Page edition of Conrad, and also dated 1913. Morrison has a highly informative note on the front endpaper, about Conrad's American editions, which reads: "This volume has a diversified publishing history in the U.S.A. It is printed from the plates of the first U.S. edition, published by McClure, Phillips. Before this, in 1897, had been founded the publishing company of Doubleday & McClure, but in 1899 Frank Nelson Doubleday and Samuel Sidney McClure split up. Doubleday partnered with Walter Hines Page to form Doubleday, Page & Co. However, McClure continued to publish Conrad, including *The Inheritors* and *Romance*, and *Falk* in October 1903. Then Harper & Bros. took over Conrad--from *Nostromo*, 1904, to *Some Reminiscences*, 1912 (except for *The Point of Honor*, which McClure published in 1908). In 1913 Doubleday signed up Conrad exclusively. This volume was the first book produced under the new arrangement."

TYPHOON 1902

A. *First edition, second printing*

[*within a double rule*] TYPHOON / [*long double rule*] / BY / JOSEPH CONRAD / AUTHOR OF "CHILDREN OF THE SEA" / "LORD JIM," ETC. / [*ornament*] / ILLUSTRATED BY / MAURICE GREIFFENHAGEN / [*long double rule*] / G. P. PUTNAM'S SONS / NEW YORK AND LONDON / The Knickerbocker Press / 1902 / [*the whole enclosed within a double rule*] The leaves measure 18 x 11 3/5 cm. All edges trimmed; top edges stained gray. [vi] + [212] pp.

Wise, p. 8, and identical with the first printing as described there, save for the following addition which appears beneath the copyright notice on [iv]: Published September, 1902 / Reprinted October, 1902; Keating [41]

B. *First Doubleday, Page edition*

TYPHOON / BY / JOSEPH CONRAD / [*publisher's device*] / GARDEN CITY NEW YORK / DOUBLEDAY, PAGE & COMPANY / 1914

Dark blue cloth boards stamped in gold (the uniform Doubleday, Page binding); on cover: TYPHOON / JOSEPH CONRAD; on spine: THE / TYPHOON / JOSEPH / CONRAD / DOUBLEDAY / PAGE & CO. The leaves measure 18 3/5 x 12 1/5 cm. All edges trimmed. [vi]-[206] pp.

The text is from the Putnam plates, and is identical with copy A. Differences in preliminaries are as follows: [i] ship-in-storm device present; [ii] blank; [iii] title-page as above; [iv] *Copyright, 1902, by* / DOUBLEDAY, PAGE & COMPANY / *All rights reserved, including that of* / *translation into foreign languages, including the Scandinavian*; [206] [*printer's device*] / THE COUNTRY LIFE PRESS / GARDEN CITY, N.Y.

Greiffenhagen's illustrations done for the tale's original magazine appearance in *The Pall Mall* are present here though not acknowledged.

C. *Another Doubleday, Page edition*

TYPHOON / By / JOSEPH CONRAD / [*publisher's device*] / GARDEN CITY NEW YORK / DOUBLEDAY, PAGE & COMPANY / 1919

Identical with copy B. except that title on spine reads: TYPHOON; [206] printer's device is 1/5 cm. larger. 205-[206] form a cancel-leaf, presumably in order to incorporate the larger printer's device being used in 1919.

D. *First complete edition*

Typhoon / And Other Stories / By / Joseph Conrad / Author of / "The Nigger of the 'Narcissus,'" &c. / Far as the mariner on highest mast / Can see all around upon the calmed vast, / So wide was Neptune's hall ... / KEATS / [*publisher's device*] / London / William Heinemann / 1903 The leaves measure 19 x 12 2/5 cm. Top edges trimmed. [iv] + [304] pp. 32 pp. of advertisements are inserted at back.

Wise, p. 8; Keating [42]

Of 3000 copies printed this is one of the first 1500 copies with the publisher's windmill on title-page, and without the words "Reserved for the Colonies" on the half-title verso.

The first appearance in book form of "Amy Foster" and "To-morrow," and the first appearance in any form of "Falk."

This copy was formerly owned by Neil Munro, the Scottish journalist and novelist [1864-1930] and has his signature and the date "April 1903" on fly-leaf.

E. *First American edition*

FALK [*in orange*] / AMY FOSTER / TO-MORROW / THREE STORIES / BY / JOSEPH / CONRAD / [*publisher's device in orange*] / NEW YORK / McCLURE, PHILLIPS / AND COMPANY / MCMIII

Dark blue cloth boards stamped in gold on cover: FALK; at foot: JOSEPH CONRAD; [*three large dolphins and anchors blind-stamped in center*]; stamped in gold on spine: FALK / CONRAD / McCLURE / PHILLIPS / & CO. The leaves measure 19 1/5 x 12 4/5 cm. Top edges trimmed and stained gray.

[i]-[vi] + [1]-[282], as follows: [i] half-title; [ii] Books by Conrad; [iii] title-page as above; [iv] COPYRIGHT , 1903, BY / McCLURE, PHILLIPS & CO. / Published, October, 1903, R.; [v] contents; [vi] blank; [1]-]71 text; [272] blank; [273]-[282] advertisements.

Wise, *Bibliography*, pp. 29-30; Keating [46]

The first separate edition of these three stories. *Falk* was unsuccessful in the U.S., nor was Conrad surprised. He felt that the order of the four stories was important; that *Typhoon* attuned the reader for "Falk" and the two others. By letting *Typhoon* go to Putnam by itself, the book was decapitated. See Alfred A. Knopf, "Joseph Conrad: A Footnote to Publishing History," *Atlantic*, 201, No. 2 (1968), pp. 63-67.

"To-morrow" was adapted as a drama by Conrad in 1904, entitled "One Day More." It was one of three such adaptations the author made.

F. *Doubleday, Page edition*

FALK [*in orange*] / AMY FOSTER / TO-MORROW / THREE STORIES / BY / JOSEPH / CONRAD / [*publisher's device*] / GARDEN CITY NEW YORK / DOUBLEDAY, PAGE & COMPANY / 1912 The leaves measure 19 x 12 4/5 cm. All edges trimmed. [vi] + [274] pp.

An almost exact reprint of copy E. from the McClure plates, save for the following points; imprint of spine: DOUBLEDAY / PAGE & CO.; [iii] title-page as above; [iv] COPYRIGHT, 1903, BY DOUBLEDAY, PAGE & COMPANY; [272] [*printer's device*] / THE COUNTRY LIFE PRESS / GARDEN CITY, N.Y.; [273]-[274] blank.

G. *First published edition of the play*

ONE DAY MORE [*in red*] / A PLAY IN ONE ACT / BY JOSEPH CONRAD

Tan cloth backstrip with white, yellow and blue decorative paper boards. Paper label on cover: ONE DAY MORE / A PLAY IN ONE ACT / *by* JOSEPH CONRAD [*the whole printed in blue within a yellow rule*]; paper label on spine reading upwards: ONE DAY MORE JOSEPH CONRAD [*in blue*] The leaves measure 22 4/5 x 14 cm. All edges trimmed.

[i]-[iv] + [1]-[52], as follows: [i]-[iv] blank; [1] half-title; [2] This is the sixth book issued by the Beaumont / Press 24 copies (four of which are not for sale) have been printed on Japanese vellum signed by / the author and numbered 1 to 24 and 250 copies / on hand-made paper numbered 25 to 274 This is No. 218. [*autograph number in black ink*]; [3] title-page as above; [4] blank; [5] cast of characters; [6] blank; [7] scene; [8] blank; 9-48 text; [49] HERE ENDS ONE DAY MORE A PLAY / in One Act by Joseph Conrad the Typography and / Binding arranged by Cyril William Beaumont / Printed on his Press in London and Published / by him at 75 Charing Cross Road in the / City of Westminster Completed / on the last day of January / MDCCCCXIX / [*publisher's device in red*] / The cover has been / designed by Michel Sevier.

Wise, *Bibliography*, pp. 30 and 66; Keating [51]

This play, the dramatization by Conrad of his story "To-morrow," was written in 1903 and first performed by the Stage Society in 1904. It was first printed in a private edition of 25 copies for Clement Shorter in 1917. This is the second printed, and first published edition.

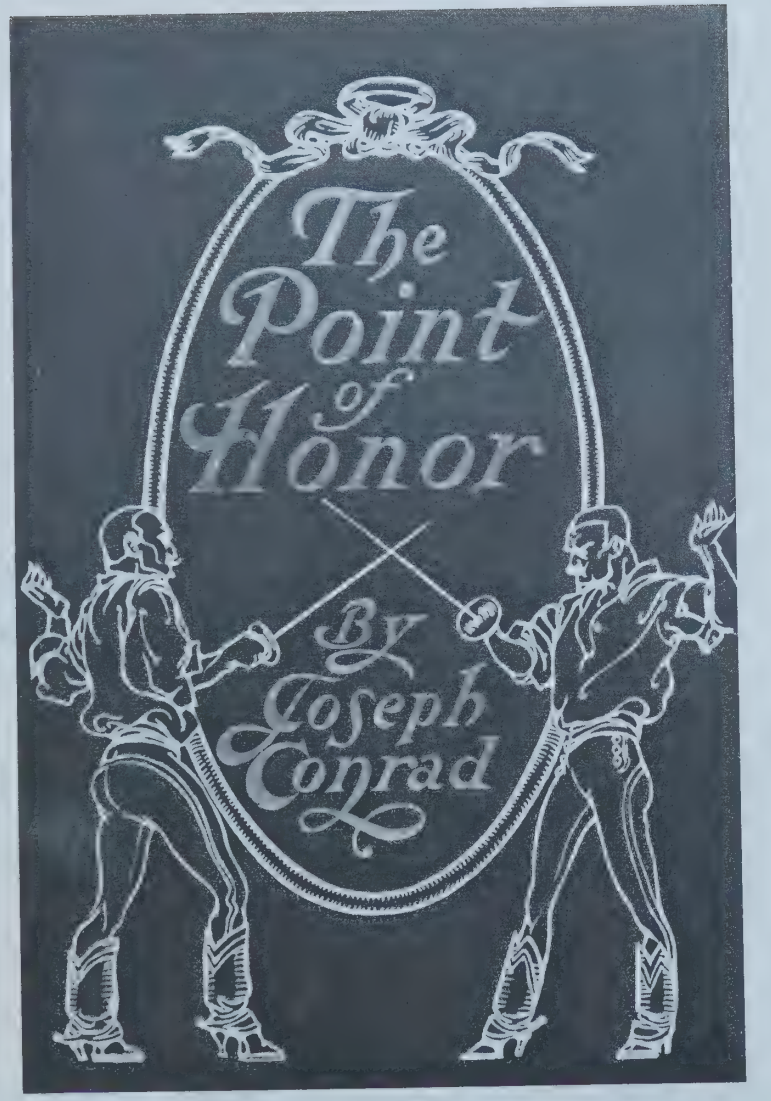
H. *Second published edition*

LAUGHING ANNE & / ONE DAY MORE / *Two Plays by* / JOSEPH CONRAD / *With an Introduction by* / JOHN GALSWORTHY / JOHN [*publisher's device*] CASTLE / 7 HENRIETTA STREET, STRAND, LONDON / 1924

Green cloth boards stamped in gold on spine: [*rule*] / LAUGHING / ANNE / & / ONE DAY / MORE / JOSEPH / CONRAD / JOHN / [*publisher's device*] / CASTLE / [*rule*] The leaves measure 18 3/5 x 12 cm. All edges trimmed.

[1]-[128], as follows: [1] half-title; [2] blank; [3] title-page as above; [4] MADE AND PRINTED IN GREAT BRITAIN; 5-15 Introduction; 16 blank; [17]-[127] text; [128] *Printed in Great Britain by* / Butler & Tanner Ltd. / Frome and London. Tipped in at back is a four-page advertisement, the last page of which is blank.

The same American binding motif: (1) blind-stamped, Doubleday, Page, 1912; (2) printed in gray: McClure, Phillips, 1904.



THE POINT OF HONOR

A MILITARY TALE

BY

JOSEPH CONRAD

AUTHOR OF LORD JIM, YOUTH, ETC.

ILLUSTRATIONS BY
DAN SAYRE GROESBECK

NEW YORK
THE McCLURE COMPANY
MCMVIII

Wise, *Bibliography*, p. 60; Keating [54]

The first trade edition of either play. "Laughing Anne" is based on "Because of the Dollars," which appeared in *Within the Tides* (1915). The play's first separate appearance was issued in 1923 by *The Bookman's Journal* as "Vine books, no. 4" in an edition of 200 numbered copies signed by the author. The above edition is the first appearance of Galsworthy's introduction.

I. *First American edition of the two plays together*

LAUGHING ANNE [*in red*] / [*short rule*] / ONE DAY MORE [*in red*] / *TWO PLAYS* / BY / JOSEPH CONRAD / WITH AN INTRODUCTION BY / JOHN GALSWORTHY / [*publisher's device stamped in red*] / GARDEN CITY NEW YORK / DOUBLEDAY, PAGE AND COMPANY / 1925

Dark blue cloth boards stamped in gold (the uniform Doubleday, Page binding); on cover: LAUGHING ANNE / [*short rule*] / ONE DAY MORE / JOSEPH CONRAD; on spine: LAUGHING / ANNE / [*short rule*] / ONE / DAY / MORE / JOSEPH / CONRAD / DOUBLEDAY / PAGE & CO. The leaves measure 18 1/5 x 12 1/5 cm. All edges trimmed; top edges stained gray.

[i]-[xx] + 1-[126], as follows: [i] half-title; [ii] Books by Joseph Conrad; [iii] title-page as above; [iv] COPYRIGHT, 1920, 1924, BY / DOUBLEDAY, PAGE & COMPANY / ALL RIGHTS / RESERVED / PRINTED IN THE UNITED STATES / AT / THE COUNTRY LIFE PRESS, GARDEN CITY, N.Y. / *First Edition*; v-xvii Introduction; [xviii] blank; [xix] fly-title; [xx] blank; 1-124 text; [125]-[126] blank.

ROMANCE 1903

A. *First edition*

ROMANCE / A NOVEL / BY / JOSEPH CONRAD / AND / FORD MADOX HUEFFER / LONDON / SMITH, ELDER & CO., 15, WATERLOO PLACE / 1903 / *(All rights reserved)* The leaves measure 19 x 12 1/2 cm. Top and side edges trimmed. [viii] + [464] pp. 8pp. of advertisements are inserted at back.

Wise, p. 9; Keating [56]

The first appearance in any form of this work. Neither collaborative novel by Conrad and Hueffer was serialized (although their tale "The Nature of a Crime" appeared in the *English Review* in April - May 1909). A substantial portion of *Romance* was written by Conrad, unlike the

former collaboration. Parts one and five were by Hueffer, part two was a joint effort, while Conrad wrote parts three and four.

B. *First American edition*

ROMANCE / A NOVEL / BY / JOSEPH CONRAD / AND / F. M. HUEFFER / ILLUSTRATED BY / CHARLES R. MACAULEY / [*publisher's device*] / *New York: McClure, Phillips & Co.: Mcmiv*

Dark blue cloth boards stamped in gold on cover: ROMANCE; at foot: JOSEPH CONRAD / AND / FORD M. HUEFFER; printed in gray in center: [*three large dolphins and anchors in center*]; stamped in gold on spine: ROMANCE / CONRAD / AND / HUEFFER / McCLURE / PHILLIPS / & CO. The leaves measure 19 1/5 x 12 4/5 cm. Top edges trimmed.

[i]-[x] + [1]-[438] with frontispiece facing p. [iii], as follows: [i] half-title; [ii] OTHER BOOKS BY JOSEPH CONRAD; [iii] title-page as above; [iv] *Copyright,* 1904, *by* / McCLURE, PHILLIPS & CO. / Published, March, 1904; [v] To / ELSIE AND JESSIE / ROMANCE / "C'est toi qui dors dans l'ombre, ô sacré Souvenir." [*followed by 12-line poem identical with that in copy A.*]; [vi] blank; [vii] contents; [viii] blank; [ix] illustrations; [x] blank; [1]-428 text; [429]-[436] advertisements; [437]-[438] blank.

Copy is inscribed on front fly-leaf: "Fisher Luther / from Mrs. Doubleday." Mrs. Frank Nelson Doubleday was the wife of Conrad's major U.S. publisher.

NOSTROMO 1904

A. *First edition, regular issue*

NOSTROMO / A TALE OF THE SEABOARD / BY / JOSEPH CONRAD / *"So foul a sky clears not without a storm."* / SHAKESPEARE. / [*publisher's device*] / LONDON AND NEW YORK / HARPER & BROTHERS / 45, ALBEMARLE STREET, W. / 1904 The leaves measure 18 1/5 x 12 cm. All edges trimmed. [viii] + 480 pp. 479-480 form a cancel-leaf.

Wise, p. 10, who describes it as the first edition. Keating [60] describes a unique copy with 478 pages of text, which includes differences of text on the last 2 1/2 pages. Due to changes made the last leaf of the regular edition is a cancel. For the complete text of the cancelled leaf see Keating, pp. 139-143.

B. *Another copy identical with A.*

C. *An American edition*

NOSTROMO / [*long double rule*] / A Tale of the Seaboard / [*long rule*] / By / Joseph Conrad / "So foul a sky clears not without a storm." / -*Shakespeare* / [*publisher's device*] / New York and London / Harper & Brothers Publishers

Original binding not seen; present copy rebound in green buckram. The leaves measure 18 x 11 1/5 cm. All edges trimmed for rebinding.

[i]-[vi] + [1]-[632], as follows: [i] title-page as above; [ii] BOOKS BY / JOSEPH CONRAD / [*short rule*] / HARPER & BROTHERS, NEW YORK / Copyright, 1904, by HARPER & BROTHERS. / [*short rule*] / PRINTED IN THE UNITED STATES OF AMERICA / B-P; [iii] To / John Galsworthy; [iv] blank; [v] contents; [vi] blank; [1]-[631] text; [632] blank.

Wise, *Bibliography*, p. 35; Keating [62]

The American edition followed the English by three weeks. There are no textual differences between the two.

Since books by Conrad first published in 1907 and 1911 are mentioned on [ii] the statement that it was published November, 1904 would seem to be incorrect. The solution lies in Harper's method, at that time, for indicating by capital letters the month and year of later printings. The letters "B-P" under the copyright statement on [ii] stand for February 1915, which is the actual date of this particular reprint.

THE MIRROR OF THE SEA 1906

A. *First edition*

THE MIRROR OF THE SEA [*in red*] / MEMORIES AND IMPRESSIONS / BY / JOSEPH CONRAD [*in red*] / "... for this miracle or this wonder / troubleth me right gretly." / BOETHIUS DE CON: PHIL: B. IV., PROSE VI. / METHUEN & CO. / 36 ESSEX STREET W.C. [*in red*] / LONDON The leaves measure 18 4/5 x 12 1/2 cm. [viii] + 306 pp. A publisher's catalogue of 40 pp., dated "August 1906" is inserted at back, followed by a tipped-in leaf, blank on recto and with the following imprint on verso: PRINTED BY / BILLING AND SONS, LTD. / GUILDFORD.

Wise, p. 11; Keating [67]

Wise gives no date for the ads, neither at p. 11 nor in his *Bibliography*, p. 36. The Keating copy contains August ads as well, and that bibliography continues (p. 153): "The book is scarce in untrimmed state, by far the greater part of the edition [of 1500 copies] having been issued with trimmed edges."

B. *Another copy*

A copy identical with A. except that the ads are dated "October 1906."

C. *First American edition*

THE MIRROR / OF / THE SEA / BY / JOSEPH CONRAD / AUTHOR OF "NOSTROMO" ETC. / [*publisher's device*] / NEW YORK AND LONDON / HARPER & BROTHERS PUBLISHERS / MCMVI / [*the whole enclosed within a triple wavy rule*]

Blue cloth boards printed in yellow on upper half of cover: [*scene of ship at sea with clouds in gray, yellow and brown, in which blue binding is the sea, all enclosed within a rule*]; printed in yellow on bottom half: THE MIRROR / OF THE SEA / [*anchor and rope device*] / JOSEPH CONRAD / [*the whole enclosed within a rule*]; printed in yellow on spine: THE / MIRROR / OF / THE SEA / [*sea shell device*] / JOSEPH / CONRAD / HARPERS The leaves measure 18 1/2 x 12 cm. All edges trimmed.

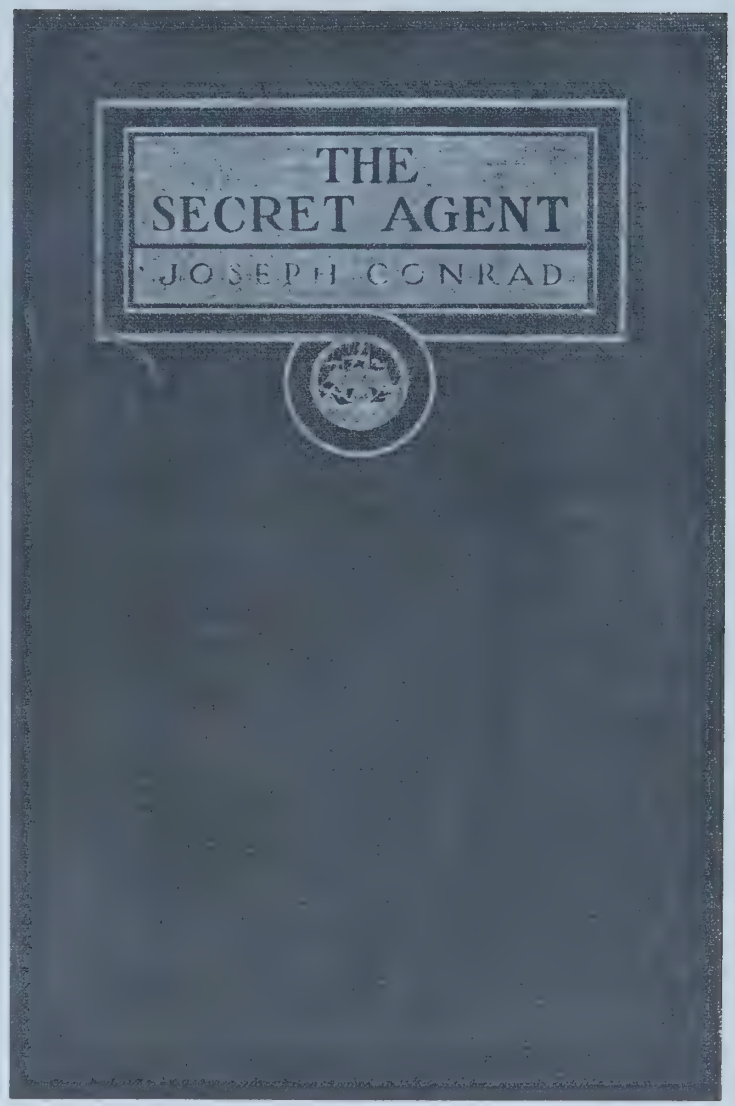
[i]-[vi] + 1-[330], as follows: [i] title-page as above; [ii] Copyright, 1906, by HARPER & BROTHERS. / [*short rule*] / *All rights reserved.* / Published October, 1906. / [*the whole enclosed within a rule*]; [iii] contents; [iv] blank; [v] fly-title; [vi] blank; 1-[329] text; [330] blank.

Wise, *Bibliography*, p. 36; Keating [69]

One of Conrad's most personal works, *The Mirror of the Sea* is a suite of fifteen sketches of the sea, some autobiographical, some what might be called 'mood pieces.' Many of them were dictated to Hueffer, who helped Conrad recall past experiences which Conrad had earlier recounted to him.

D. *First separate printing of "The 'Tremolino'"*

THE / *TREMOLINO* / *BY* / JOSEPH CONRAD / [*wood engraving of tartane printed in tan, orange and blue*] / NEW YORK / PHILIP C. DUSCHNES / 1942



Harper's pictorial binding for first American edition, 1907; uniform binding used by Harper, 1913.

Brigg's binding for first Canadian edition.

In salmon paper boards stamped in gold on spine, reading upwards: *THE TREMOLINO* The leaves measure 20 1/5 x 12 cm. Top edges trimmed.

[i]-[viii] + 1-[64], as follows: [i]-[ii] blank; [iii] half-title; [iv] blank; [v] title-page as above; [vi] *Reprinted from* / THE MIRROR OF THE SEA / *by Joseph Conrad / Copyright 1906, 1934, by / Doubleday, Doran & Company, Inc. / All rights reserved*; [vii] *To* / H. WATSON KENT / Chief instigator of this printing / of his favorite sea tale. / B. R.; [viii] blank; 1-[60] text; [61] blank; [62] *One thousand copies of this edition, / planned by Bruce Rogers, were printed / at the Press of A. Colish, New York. / The illustrations were engraved on wood by E. A. Wilson* [*autograph name in pencil*] Tipped in on front end-paper is an insert 7 3/5 x 12 cm. which reads as follows: *This is one of 500 copies of "The Tremolino", / specially bound for the American Institute of / Graphic Arts, to be sold to members for the / benefit of the Bruce Rogers Educational Fund. / The book is contributed by Mr. Rogers, the / cover paper by George A. Nelson, and the / binding by Frank Fortney.*

Too recent for inclusion in Wise or Keating; Lohf and Sheehy 68.

The fourteenth of the fifteen sections of *The Mirror of the Sea*, it was never published serially as were most of the sketches.

THE SECRET AGENT 1907

A. *First Canadian edition*

THE / SECRET AGENT / A SIMPLE TALE / BY / JOSEPH CONRAD / WILLIAM BRIGGS / TORONTO

Pale green cloth boards printed in black on cover: [*at right, 13 3/5 cm.-tall man in hat and coat, skulking in front of trees; house and trees in upper left, the whole enclosed within a border rule*]; printed in white at left of man: THE / SECRET / AGENT; printed in white at foot: Joseph Conrad; printed in white on spine: The / Secret / Agent / [*ornament*] / BRIGGS The leaves measure 18 1/5 x 11 4/5 cm. All edges trimmed.

[i]-[viii] + 1-[444], as follows: [i]-[ii] blank; [iii] half-title; [iv] books by Conrad; [v] title-page as above; [vi] *First published in 1907*; [vii] TO / H. G. WELLS / THE CHRONICLER OF MR. LEWISHAM'S LOVE / THE BIOGRAPHER OF KIPPS AND THE /

HISTORIAN OF THE AGES TO COME / THIS SIMPLE TALE OF THE XIX CENTURY / IS AFFECTIONATELY OFFERED; [viii] blank; 1-442 text; [443] THE RIVERSIDE PRESS LIMITED, EDINBURGH.; [444] blank.

Identical with Methuen's first English edition, save for title-page imprint and binding design. Probably a portion of the 2500 copies which make up the first English edition was alloted for the "Colonial" edition.

It is safe to say that at the present moment no work of Conrad's is in higher critical esteem than this land-bound tale. What appears in summary to be a Buchan-like melodrama of political intrigue, secret police and murder in nocturnal London is transformed through Conrad's mastery into one of the touchstones of the modern novel.

B. *First American edition*

THE SECRET AGENT [*in red*] / A Simple Tale / By / JOSEPH CONRAD / [*publisher's device in red*] / NEW YORK AND LONDON / HARPER & BROTHERS PUBLISHERS [*in red*] / MCMVII / [*the whole enclosed within a rule*]

Blue-gray cloth boards bearing on upper cover an orange rectangular panel upon which, printed in black: [*a man's head swathed in cape-like swirls. In one hand he holds shears about to cut a thread; the other hand holds the thread, from which hangs a dagger, which, in turn, is poised above a white pyramidal frame.*] The frame, measuring 10 1/2 cm. in height, is printed upon bottom half of cover. Within the frame, printed in orange: THE / SECRET / AGENT / JOSEPH CONRAD; printed in orange on spine: THE / SECRET / AGENT; printed in black: [*device of shears, thread and dagger*]; printed in orange: CONRAD / HARPERS The leaves measure 18 1/2 x 12 1/5 cm. All edges trimmed.

[i]-[viii] + 1-[376], as follows: [i]-[iv] blank; [v] title-page as above; [vi] Books by Conrad [*within a rule*]; Copyright, 1907, by HARPER & BROTHERS. / [*short rule*] / *All rights reserved.* / Published September, 1907. / [*all three lines enclosed within a rule*]; [vii] fly-title; [viii] blank; 1-[373] text; [374]-[376] blank.

Wise, *Bibliography*, p. 38; Keating [75]

The American edition was published the same month as the English. It was serialized in America in *Ridgewood's Weekly* from October 6, 1906 to January 12, 1907, but did not appear serially in England.

C. *Another copy*

Identical with copy B. save that the leaves measure 18 3/5 x 12 1/2 cm., and the dark blue cloth binding is the Doubleday, Page binding reading on cover: THE / SECRET AGENT / JOSEPH CONRAD; on spine: THE SECRET / AGENT / JOSEPH / CONRAD / HARPERS

As has been mentioned previously Conrad's books prior to *Chance* were unsuccessful in America, and *The Secret Agent* was no exception. Harpers was thus left with a number of copies in the unbound sheets. Upon Doubleday's success with *Chance* in 1914, Harpers obtained permission to borrow the uniform binding then being used by Doubleday (on new as well as re-printed Conrad works), hoping that the book might now be more appealing. There is therefore no reprint statement on [vi] because the sheets are from the original American edition but left unbound until 1914. By 1916, however, Doubleday had taken over *The Secret Agent*.

I am endebted to William R. Cagle (conversation, May 5, 1975) for this information. (Dr. Cagle, in the course of writing his forthcoming bibliography of all editions of Conrad, has examined extant records and ledgers of the publishers concerned.)

D. *Second edition of the play*

The SECRET / AGENT / A DRAMA IN THREE ACTS / *By* / JOSEPH CONRAD / LONDON / PRIVATELY PRINTED FOR SUBSCRIBERS ONLY BY / T. WERNER LAURIE LTD. / 1923

Blue-gray paper boards with ivory paper backstrip; cream paper label on spine: *The Secret / Agent. / A Drama / in Three Acts. /* [*ornament*] / JOSEPH / CONRAD / *Privately / Printed.* The leaves measure 22 1/5 x 13 2/5 cm. All edges untrimmed.

[i]-[xiv] + [1]-[188] with frontispiece facing [ix], as follows: [i]-[v] blank; [vi] publisher's list; [vii] half-title; [viii] blank; [ix] title-page as above; [x] Printed in Great Britain by / The Riverside Press Limited / Edinburgh; [xi] THE SECRET AGENT / [*short rule*] / *This edition consists of one thousand copies numbered and signed. This is No....63.....* [*number stamped in black*] / Joseph Conrad [*autograph name in black ink*] [xii] blank; [xiii] *PERSONS in the PLAY*; [xiv] blank; [1]-185 text; [186]-[188] blank.

Keating [79] Lohf and Sheehy 209.

Conrad dramatized *The Secret Agent* in 1920, and it was produced in London in the fall of 1922. (Alfred Hitchcock filmed it in 1936 under the title *Sabotage*. The screenplay was by Charles Bennett.)

The first printed edition was by H. J. Goulden for the author, limited to 52 copies.

A SET OF SIX 1908

A. *First edition*

A SET OF SIX / BY / JOSEPH CONRAD / *Les petites marionettes / Font, font, font, / Trois petits tours / Et puis s'en vont.* / NURSERY RHYME. / METHUEN & CO. / 36 ESSEX STREET W.C. / LONDON
The leaves measure 18 4/5 x 12 cm. [viii] + [312] pp. 42 p. publisher's catalogue dated "February 1908" inserted at back.

Wise, pp. 12-14; he gives the dedication [v] incorrectly; it should read: TO / MISS M. H. M. CAPES; Keating [81]

An error in the list of Conrad's books [ii] necessitated a cancel-leaf to be substituted for the half-title and title-page which are conjugate. Wise knew only two copies in which the error was present. In all others (including Keating's first edition) the cancel-leaf is present, and the binding is dark blue with claret printing on the cover, gold stamping on the spine. The Morrison copy conforms to this latter description in every respect. The ads in back bear the earliest date possible.

B. *First separate edition of this story*

THE POINT OF HONOR / A MILITARY TALE / BY / JOSEPH CONRAD / AUTHOR OF LORD JIM, YOUTH, ETC. / [*large publisher's device*] / ILLUSTRATIONS BY / DAN SAYRE GROESBECK / NEW YORK / THE McCLURE COMPANY / MCMVIII.

Bound in green cloth stamped in gold on cover within white oval frame: The / Point / of / Honor / By / Joseph / Conrad; printed in white on either side of author's name: [*a man duelling with man on other side of frame*]; stamped in gold on spine: *The / Point / of / Honor / By / Joseph / Conrad / McClure* The leaves measure 19 x 12 1/2 cm. Top and side edges trimmed.

[i]-[vi] + [1]-182 with frontispiece facing [iii], as follows: [i] half-title; [ii] blank; [iii] title-page as above; [iv]

Copyright, 1908, by The McClure Company / Copyright, 1907, 1908, by Joseph Conrad; [v] illustrations; [vi] blank; [1]-182 text.

Wise, *Bibliography*, p. 42; Keating [83] Keating gives illustrator's first name incorrectly.

The first American appearance of Conrad's story "The Duel" was under this new title. The illustrations first appeared here as well, W. Russell Flint's illustrations having been used for the serial appearance in *The Pall Mall*. When *A Set of Six* was published complete in America in 1915, the story once again became "The Duel."

C. *Doubleday, Page edition*

A SET OF SIX / [*long double rule*] / By / JOSEPH CONRAD / [*publisher's device stamped in red*] / Les petites marionettes / Font, font, font / Trois petits tours / Et puis s'en vont. / NURSERY RHYME / GARDEN CITY NEW YORK / DOUBLEDAY, PAGE & COMPANY / 1926 / [*the whole enclosed within a double rule in turn enclosed within a red rule*]

Dark blue cloth boards stamped in gold (the uniform Doubleday, Page binding); on cover: A SET OF SIX / JOSEPH CONRAD; on spine: A SET / OF SIX / JOSEPH / CONRAD / DOUBLEDAY / PAGE & CO. The leaves measure 18 3/5 x 12 3/5 cm. All edges trimmed; top edges stained gray.

[i]-[ii] + [i]-[iv] + [1]-[290], as follows: [i]-[ii] blank; [i] half-title; [ii] blank; [iii] title-page as above; [iv] COPYRIGHT, 1908, 1915, 1921, BY DOUBLEDAY, / PAGE & COMPANY; 1906, 1907, 1908, BY / JOSEPH CONRAD. ALL RIGHTS RESERVED. / PRINTED IN THE UNITED STATES AT THE / COUNTRY LIFE PRESS, GARDEN CITY, N.Y.; [v] TO / MISS M. H. M. CAPES; [vi] blank; vii-xi AUTHOR'S NOTE; [xii] blank; [xiii] contents; [xiv] blank; [1]-289 text; [290] blank.

The first American edition of *A Set of Six* was not published by Doubleday, Page until 1915. It was reprinted at least five times before 1926.

This copy formerly belonged to the Canadian poet E. J. Pratt, and contains on front fly-leaf his name and: "Victoria College / Toronto." It was given by Pratt to Morrison in 1947.

UNDER WESTERN EYES 1911

A. *First edition*

UNDER WESTERN EYES / BY / JOSEPH CONRAD / *"I would take liberty from any hand as a hungry / man would snatch a piece of bread."* ... / MISS HALDIN / METHUEN & CO. LTD. / 36 ESSEX STREET W.C. / LONDON The leaves measure 18 x 11 1/2 cm. [vi] + [378] pp. 32 p. publisher's catalogue dated "August 1911" inserted at back; p. [32] of ads states: PRINTED BY / WILLIAM CLOWES AND SONS, LIMITED, / LONDON AND BECCLES.

Wise, pp. 14-15, but he incorrectly implies that UNDER and WESTERN appear on same line on spine, when each occupies a line; Keating [88]

Rebound in green morocco and cloth boards, all edges trimmed, top edges gilt, with original binding bound in. Cropping has resulted in publisher's name being removed from original binding.

B. *Second edition*

UNDER WESTERN EYES / BY / JOSEPH CONRAD / *"I would take liberty from any hand as a hungry / man would snatch a piece of bread."* ... / MISS HALDIN / SECOND EDITION / METHUEN & CO. LTD. / 36 ESSEX STREET W.C. / LONDON Red cloth binding identical with original binding of copy A. The leaves measure 18 3/5 x 12 2/5 cm. [viii] + [378] pp.

The text is a reprint of A., differences in preliminaries being as follows: [ii] list of works is here prefaced: BY THE SAME AUTHOR; [iii] title-page as above; [vi] *First published .. October 5th 1911 / Second Edition .. October 1911*; the ads inserted at back are dated *SPRING 1914*, and state at end: *Printed by* MORRISON & GIBB LIMITED, *Edinburgh* / 27/1/1914

C. *First American edition*

UNDER / WESTERN EYES / A NOVEL / BY / JOSEPH CONRAD / AUTHOR OF / "THE SECRET AGENT" / "NOSTROMO," ETC. / [*publisher's device*] / HARPER & BROTHERS PUBLISHERS / NEW YORK AND LONDON / MCMXI

Blue cloth boards stamped in gold on cover: UNDER / WESTERN / EYES [*three small squares*]; at foot: [*two squares*] JOSEPH [*two squares*] / [*one square*] CONRAD [*one square*]; stamped in gold on spine: UNDER / WESTERN / EYES / [*ornament*] / CONRAD / HARPERS

The leaves measure 18 1/2 x 12 1/5 cm. All edges trimmed.

[i]-[ii] + [1]-[390], as follows: [i] title-page as above; [ii] COPYRIGHT, 1910, 1911, BY HARPER & BROTHERS / [*short rule*] / PRINTED IN THE UNITED STATES OF AMERICA / PUBLISHED OCTOBER, 1911; [1]-377 text; [378]-[390] blank.

Wise, *Bibliography*, p. 47; Keating [89]

Morrison, in a note, mentions that the sentence on p. 221, line 34 ["She vaticinated."] does not appear in any English edition.

A PERSONAL RECORD 1912

A. *Third American edition*

JOSEPH CONRAD [*enclosed within a rule*] / [*long rule*] / A / PERSONAL RECORD [*title in red*] / [*ship-in-storm device*] / LONDON & TORONTO / J. M. DENT & SONS LTD. [*in red*] / PARIS: J. M. DENT ET FILS / [*the whole enclosed within a rule*]

Olive-green cloth boards printed in brown on cover: A PERSONAL / RECORD / [*large anchor-and-dolphin device*] / Joseph Conrad / [*the whole enclosed within a double rule outside of which, at each corner, are two dolphins, the whole enclosed within another double rule*]; printed in brown on spine: [*double rule*] / JOSEPH / CONRAD / [*double rule followed by rope and sea shell ornament*]; stamped in gold: A / PERSONAL / RECORD / [*publisher's device*]; printed in brown: J. M. DENT / & SONS Ltd. / [*double rule*] The leaves measure 18 1/2 x 12 cm. All edges trimmed; top edges stained olive-green.

[i]-xx + [5]-256, as follows: [i] half-title; [ii] First published by Mr. Eveleigh Nash, under the title / "Some Reminiscences" .....1912 / Reprinted by Messrs. Thos. Nelson & Sons as "A / Personal Record" ....1916 / First issue of this Edition..... ...1919; [iii] title-page as above; [iv] blank; [v]-xx AUTHOR'S NOTE; [5]-256 text.

Wise, p. 16; Keating [96]

First serialized in the *English Review*. This volume of autobiography was originally called *Some Reminiscences*, but the American publishers urged the new title, and Conrad consented. It is an important volume for understanding Conrad and his origins. The "Author's Note" was written specifically for this edition and appears here for the first time.

'TWIXT LAND AND SEA 1912

A. *First edition*

'TWIXT LAND & SEA / TALES / [*title in red*] / BY / JOSEPH CONRAD / A SMILE OF FORTUNE / THE SECRET SHARER / FREYA OF THE SEVEN ISLES / [*ship-in-storm device*] / *Life is a tragic folly / Let us laugh and be jolly / Away with melancholy / Bring me a branch of holly / Life is a tragic folly* / A. SYMONS. / LONDON: J. M. DENT & SONS LTD. [*in red*] / ALDINE HOUSE, COVENT GARDEN. 1912 The leaves measure 18 2/5 x 12 cm. [vi] + 264 pp.

Wise, pp. 16-16; Keating [99]

The original binding stated on cover: FREYA OF / THE SECRET ISLES rather than THE SEVEN ISLES. Only a few of such copies have survived. When discovered, the word SEVEN was stamped over SECRET. This was seen to be unsatisfactory also, and the third binding state--to which the above copy corresponds--has the correct word printed.

This is the first published edition of Conrad's famous tale "The Secret Sharer."

B. *First American edition*

'TWIXT LAND AND SEA / BY / JOSEPH CONRAD / *Life is a tragic folly / Let us laugh and be jolly / Away with melancholy / Bring me a branch of holly / Life is a tragic folly* / A. SYMONS. / [*device for Hodder & Stoughton*] / HODDER & STOUGHTON / NEW YORK / GEORGE H. DORAN COMPANY

Red cloth boards stamped in gold on cover: [*rectangular frame stamped in gold, leaving the lettering in red*]: 'TWIXT LAND / AND SEA / [*short rule*] / JOSEPH CONRAD / [*the whole enclosed within two rectangular gold frames*]; stamped on spine: 'TWIXT / LAND / AND / SEA / [*short rule*] / CONRAD / HODDER & / STOUGHTON The leaves measure 19 x 12 1/2 cm. All edges trimmed; top edge stained gray.

[1]-[288], as follows: [1] title-page as above; [2] Copyright, 1912 / By George H. Doran Company; [3] TO / CAPTAIN C. M. HARRIS / LATE MASTER AND OWNER / OF THE / *ARABY MAID*: ARCHIPELAGO TRADER / IN MEMORY OF THOSE / OLD DAYS OF ADVENTURE; [4] blank; [5] contents; [6] blank; 7 fly-title; [8] blank; 9-287 text; [288] blank.

Conrad in 1898, from the portrait by Miss E. M. Heath.

CHANCE

A TALE IN TWO PARTS

BY

JOSEPH CONRAD

THOSE THAT HOLD THAT ALL THINGS ARE GOVERNED BY FORTUNE HAD NOT ERRED, HAD THEY NOT PERSISTED THERE

SIR THOMAS BROWNE

SECOND EDITION

METHUEN & CO. LTD.
36 ESSEX STREET W.C.
LONDON

CHANCE

A TALE IN TWO PARTS

BY

JOSEPH CONRAD

THOSE THAT HOLD THAT ALL THINGS ARE GOVERNED BY FORTUNE HAD NOT ERRED, HAD THEY NOT PERSISTED THERE

SIR THOMAS BROWNE

TORONTO
BELL & COCKBURN

CHANCE

A TALE IN TWO PARTS

BY

JOSEPH CONRAD

THOSE THAT HOLD THAT ALL THINGS ARE GOVERNED BY FORTUNE HAD NOT ERRED, HAD THEY NOT PERSISTED THERE

SIR THOMAS BROWNE

METHUEN & CO. LTD.
36 ESSEX STREET W.C.
LONDON

Wise, *Bibliography*, p. 49; Keating [101] with the following note: "Soon after its publication this book was taken over by Messrs. Doubleday, Page & Co., who became Conrad's American publishers. Above the American imprint in this issue appears the name of Hodder & Stoughton, the English house whose name generally appeared on the title-page with that of the George H. Doran Company at that time. Later that same year Doubleday, Page & Co. published an edition identical with this one, save for the imprint." (pp. 214-216)

From the library of John Reed, author of *Ten Days That Shook the World*, with his autograph and date "N.Y. 1914."

C. *Another copy*

Identical with copy B. save that there are no marks of ownership.

D. *Second English edition*

THE WAYFARER'S LIBRARY / [*thick embellished rule*] / 'TWIXT / LAND AND SEA / [*ornament*] / Joseph Conrad / [*ornament followed by thick embellished rule*] / J. M. DENT & SONS Ltd. / LONDON / [*the whole within a thick embellished rule*]

Red cloth boards stamped in gold on spine: The / Wayfarer's Library / [*ornamental rule*] / TWIXT / LAND and / SEA / [*ornamental rule*] / Joseph / Conrad; blind-stamped: J. M. DENT & SONS. LD; blind-stamped on cover: [*bust of a man*] The leaves measure 17 1/2 x 10 2/5 cm. All edges trimmed; top edges stained yellow.

[i]-[viii] + [1]-264, as follows: [i] blank; [ii] frontispiece illustration; [iii] title-page as above; [iv] blank; [v] To / CAPTAIN C. M. MARRIS / LATE MASTER AND OWNER / OF THE / *ARABY MAID:* ARCHIPELAGO TRADER / IN MEMORY OF THOSE / OLD DAYS OF ADVENTURE; [vi] blank; vii contents; [viii] blank; [1] fly-title; [2] blank; 3-264 text. [i]-[iv] form a cancel-leaf. The frontispiece is signed "Herbert Cole-1914-"

This is the first re-issue of the work, and the second English edition. Although the book bears no date it was issued in 1914.

CHANCE 1913

A. *First edition, first issue*

CHANCE / A TALE IN TWO PARTS / BY / JOSEPH CONRAD / THOSE THAT HOLD THAT ALL THINGS ARE GOVERNED BY / FORTUNE HAD NOT ERRED, HAD THEY NOT PERSISTED THERE / SIR THOMAS BROWNE / METHUEN & CO. LTD / 36 ESSEX STREET W.C. / LONDON The leaves measure 18 4/5 x 12 1/5 cm. [viii] + [408] pp.

Wise, pp. 17-18; Keating [103]

This is the first state of an elaborate bibliographical puzzle which William R. Cagle pieced together in "The Publication of Joseph Conrad's *Chance* [*The Book Collector*, 16, No. 3 (Autumn 1967) 305-322] What has been known for many years (see Wise, pp. 17-19) is that the book was first meant for publication in September 1913, but for some reason was delayed until January 1914. Thus a cancel-leaf was substituted for the title-page so that the verso would state: "First Published in 1914" rather than 1913. But some fifty copies survived with the original date, and the title-page integral. Further, there are other copies with a cancel-leaf in which the date is still 1913. Wise states that forgery is afoot, and points to the epigram on the title-page, which can be observed at two different heights, as the sign of a clumsy criminal.

The truth, as worked out by Cagle is less exciting: there are no villains in his version. Contrariwise, the truth is more complex, since he describes 12 different 'editions' to be found in the first three impressions. His account makes most of the information in Wise and Keating misleading. The reason for the delay was a binder's strike, which delayed publication of *Chance* by four months. "When it was decided not to release the book until 1914, cancel titles with the corrected date on the verso were ordered for all copies of the first three impressions intended to be sold in England. As inevitably happens in such cases, some copies with the original 1913 title-page escaped uncancelled." (Cagle, p. 305)

The above copy is Cagle's "First impression, domestic issue, pre-publication state." There are some 51 copies in existence. Our copy has the METHVEN spine imprint and the 31 p. publisher's catalogue inserted in back dated AUTUMN 1913.

B. *First impression, Canadian issue*

Cagle no. 2. Identical with copy A., save for the following: [ii] blank, rather than list of books; [iii] title-page imprint

reads: TORONTO / BELL & COCKBURN; [iv] blank, rather than copyright statement; 31 p. publisher's catalogue dated JULY 1913. The ornamental brasses used on spine are those used for the Methuen Colonial Library, and the imprint is: BELL & COCKBURN. Cagle states (p. 318): "These were among the first copies bound and many have been published before the English domestic issue." There were 315 such copies, according to Methuen's stock ledger.

C. *First impression, domestic issue, published state*

Cagle no. 5, and identical with copy A. save for the following: [ii] quotations after "Narcissus" in list of Conrad's works have been dropped; [iii] motto from Browne on title-page is 29.5 mm. below Conrad's name, rather than 44 mm.; [iv] *First Published in 1914*; 8 p. publisher's catalogue in back is dated *AUTUMN 1913* [iii]-[iv] form a cancel-leaf.

There is a third impression also described within Cagle no. 5, which bears the words: THIRD EDITION on its title-page.

D. *First impression, domestic issue, published state*

Cagle no. 5. Identical with copy A. save for the following: [ii] in list of books the closing quotation marks around "Narcissus" are missing; [iii] the motto from Browne is 29.5 mm. below Conrad's name rather than 44 mm., and the words: SECOND EDITION appear 29 mm. above the publisher's name; [iv] *First Published..January 15th 1914 / Second Edition..January 19th 1914*; 8 p. publisher's catalogue is dated AUTUMN 1913; [iii]-[iv] form a cancel-leaf.

E. *Eighth edition*

Cagle does not deal with *Chance* beyond the Third edition, and this is the Eighth, identical with copy D., save for the following: [ii] quotation marks following "Narcissus" are present; [iii] title-page states EIGHTH EDITION 29 mm. above imprint; [iv] *First Published...January 15th 1914 / Second Edition... January 19th 1914 / Third Edition...January 21st 1914 / Fourth Edition...January 27th 1914 / Fifth Edition...February 6th 1914 / Sixth Edition...February 13th 1914 / Seventh Edition...February 25th 1914*; 31 p. publisher's catalogue in back dated *AUTUMN 1914*; imprint on spine reads: METHVEN

Chance was Conrad's first large commercial success, perhaps because it was closer to domestic romance than anything he had

yet written. It is his most elaborately structured novel, and the only one in which a young girl growing to maturation is the central character. Although it finally brought Conrad the financial relief he so badly needed it has never been prominently discussed among his best novels, and is today but little read.

WITHIN THE TIDES 1915

A. *First edition*

WITHIN THE TIDES [*in red*] / TALES / BY / JOSEPH CONRAD / [*ship-in-storm device*] / ..Go, make you ready. / HAMLET *to the* PLAYERS. / LONDON & TORONTO / J. M. DENT & SONS LTD. [*in red*] / MCMXV The leaves measure 18 1/2 x 12 cm. [viii] + 280 pp.

Wise, p. 20; Keating [108, 109]

The Morrison copy is in the original dust-wrapper.

Within the Tides contains four stories, all of which first appeared in American magazines. They are "The Planter of Malta," "The Partner," "The Inn of the Two Witches," and "Because of the Dollars." The last-named was dramatized by Conrad as *Laughing Anne*.

B. *First American edition*

WITHIN THE TIDES / TALES / BY /JOSEPH CONRAD / [*publisher's device*] / ..Go, make you ready. / HAMLET *to the* PLAYERS / GARDEN CITY NEW YORK / DOUBLEDAY, PAGE & COMPANY / 1916

Dark blue cloth binding stamped in gold (the uniform Doubleday, Page binding); on cover: WITHIN THE / TIDES / JOSEPH CONRAD; on spine: WITHIN / THE / TIDES / JOSEPH / CONRAD / DOUBLEDAY / PAGE & CO. The leaves measure 18 3/5 x 12 1/2 cm. All edges trimmed; top edges stained gray.

[i]-[viii] + [1]-[304], as follows: [i] half-title with ship-in-storm device; [ii] BOOKS BY THE SAME AUTHOR; [iii] title-page as above; [iv] *Copyright*, 1916, *by* / DOUBLEDAY, PAGE & COMPANY / *All rights reserved, including that of / translation into foreign languages, / including the Scandinavian* / COPYRIGHT, 1911, BY HARPER & BROTHERS / COPYRIGHT, 1913, 1914, BY METROPOLITAN MAGAZINE; [v] To / MR. AND MRS. RALPH WEDGWOOD / THIS SHEAF OF CARE-FREE ANTE-BELLUM PAGES / IN GRATITUDE FOR THEIR CHARMING HOSPITALITY / IN THE LAST MONTH OF PEACE; [vi]

JOSEPH CONRAD

WITHIN THE TIDES

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JOSEPH CONRAD

WITHIN THE TIDES

In this volume are included four tales —"The Planter of Malata," a thrilling romance of a planter in the little island of Malata, in the South Seas; "The Partner," a story of a shipwreck and a rogue; "The Inn of the Two Witches," a tale of the adventure of an officer and sailor, on board a sloop-of-war, at an inn in the North of Spain; and "Because of the Dollars," which relates the terrible experience of the captain of a steamer in the Malay Archipelago.

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Joseph Conrad

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By

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(Ford Madox Ford)

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"Here, to the measure of the ability vouchsafed, you have a projection of Joseph Conrad as, little by little he revealed himself to a human being during many years of close intimacy. It is so that, by degrees, Lord Jim appeared to Marlowe, or as every human soul by degrees appears to every other human soul."—FORD MADOX HUEFFER.

Published by
DUCKWORTH & CO.
3 Henrietta Street, London, W.C.

blank; [vii] contents; [viii] blank; [1]-300 text; [301] [*printer's device*] / THE COUNTRY LIFE PRESS / GARDEN CITY, N.Y.; [302]-[304] blank.

Keating [110] although the binding therein is described as "black cloth."

VICTORY 1915

A. *First English edition*

VICTORY / AN ISLAND TALE / BY / JOSEPH CONRAD / *Calling shapes and beckoning shadows dire / And airy tongues that syllable men's names / On sands and shores and desert wildernessess.* / COMUS / METHUEN & CO. LTD. / 36 ESSEX STREET, W.C. / LONDON
The leaves measure 18 4/5 x 12 1/5 cm. [viii] + [416] p. 32 p. publisher's catalogue inserted at back, dated AUTUMN 1915.

The American edition was published six months before the English.

B. *First Canadian edition*

VICTORY / AN ISLAND TALE / BY / JOSEPH CONRAD / *Calling shapes and beckoning shadows dire / And airy tongues that syllable men's names / On sands and shores and desert wildernesses.* / COMUS / TORONTO / THE COPP CLARK COMPANY, LIMITED / 1915

Red cloth boards stamped in gold on spine: [*ornament*] / VICTORY / JOSEPH CONRAD / [*ornament*] / THE / COPP CLARK CO. / Limited The leaves measure 18 4/5 x 12 1/5 cm. Top and side edges trimmed; top edges stained gray.

[i]-[viii] + [1]-[416], as follows: [i] half-title; [ii] blank; [iii] title-page as above; [iv] blank; [v] TO / PERCEVAL / AND / MAISIE GIBBON; [vi] blank; vii-viii AUTHOR'S NOTE; [1]-415 text; [416] *Printed by* / MORRISON & GIBB LIMITED / *Edinburgh*

Printed by Methuen for "the Colonies." As with *Chance*, a portion of Methuen's first impression would have been earmarked for Copp Clark. The brass ornaments on spine are identical with those on the Methuen binding.

Victory is perhaps the last of Conrad's great novels. Since its first appearance it has maintained its popularity, as evidenced by the fact that it has been dramatized, filmed twice, and even turned into an opera.

THE SHADOW LINE 1917

A. *First edition*

JOSEPH CONRAD [*enclosed within a rule*] / [*long rule*] / THE / SHADOW-LINE [*in red*] / A CONFESSION / "Worthy of my undying regard" / [*ship-in-storm device*] / LONDON & TORONTO / J. M. DENT & SONS LTD. [*in red*] / PARIS: J. M. DENT ET FILS / [*the whole enclosed within a rule*] The leaves measure 18 1/5 x 12 1/5 cm. [viii] + [248] pp.

Wise, p. 23; Keating [117]

This novel had been gestating in Conrad's mind for many years. It is based on an experience of Conrad's first command in 1888 as Captain of the *Otago*, bound from Bangkok to Australia.

B. *American edition*

THE / SHADOW LINE / A CONFESSION / [*long double rule*] / *By* JOSEPH CONRAD / [*publisher's device*] / *"Worthy of my undying regard"* / GARDEN CITY NEW YORK / DOUBLEDAY, PAGE & COMPANY / 1917 / [*the whole enclosed within a double rule*]

Dark blue cloth boards stamped in gold (the uniform Doubleday, Page binding); on cover: THE / SHADOW LINE / JOSEPH CONRAD; on spine: THE / SHADOW LINE / JOSEPH / CONRAD / DOUBLEDAY / PAGE & CO. The leaves measure 18 1/5 x 12 2/5 cm. All edges trimmed; top edges stained gray.

[i]-[vi] + [1]-[202], as follows: [i] half-title with ship-in-storm device; [ii] BOOKS BY THE SAME AUTHOR; [iii] title-page as above; [iv] *Copyright, 1917, by* / DOUBLEDAY, PAGE & COMPANY / *All rights reserved, including that of / translation into foreign languages, / including the Scandinavian* / COPY-RIGHT, 1916, BY METROPOLITAN MAGAZINE COMPANY; [v] To / BORYS / AND ALL OTHERS WHO, LIKE HIMSELF, HAVE CROSSED / IN EARLY YOUTH THE SHADOW LINE OF / THEIR GENERATION WITH LOVE; [vi] blank; [1]-197 text; [198] [*printer's device*] / THE COUNTRY LIFE PRESS / GARDEN CITY, N.Y.; [199]-[202] blank.

Keating [119] although the first binding as indicated there is of dark blue limp leather.

THE ARROW OF GOLD 1919

A. *First English edition*

THE / ARROW OF GOLD / A STORY BETWEEN TWO NOTES / BY / JOSEPH CONRAD / Celui qui n'a connu que des hommes / polis et raisonnables, ou ne connait pas / l'homme, ou ne le connait qu'a demi. / CARACTERES / LONDON: T. FISHER UNWIN, LTD. / ADELPHI TERRACE The leaves measure 19 1/2 x 12 4/5 cm. [xii] + 336 pp.

Wise, pp. 29-30; Keating [127] although he states the binding is "dark blue."

The first edition is the American edition which appeared four months prior to the English. However the English is more accurate, embodying some corrections which did not arrive in America in time to be included in that edition.

B. *Another copy*

Identical with copy A. in every respect save that the imprint on spine reads: UNWIN'S / LIBRARY and is not enclosed within a rectangle.

C. *First Canadian edition*

Identical with copy A. save for the following: [iv] verso of half-title is blank; [v] imprint on title-page reads: TORONTO / WILLIAM BRIGGS / 1919; [vi] blank. Imprint on spine: BRIGGS [*enclosed within a rectangle*]

All three copies have the "A" in the running head, "The Arrow of Gold" on p. 67 which according to Keating, denotes first issue of the English first printing.

THE RESCUE 1920

A. *First English published edition*

THE / RESCUE / A ROMANCE OF THE / SHALLOWS / BY / JOSEPH CONRAD / [*ship-in-storm device*] / "Allas!" quod she, "that ever this sholde happe! / For wende I never, by possibilitee, / That swich a monstre or merveille mighte be!" / THE FRANKELEYN'S TALE. / 1920 / LONDON & TORONTO / J. M. DENT & SONS LTD. / PARIS: J. M. DENT ET FILS / (17) The leaves measure 19 1/5 x 12 1/2 cm. 416 pp.

Wise, p. 38; Keating [133] Wise, *Bibliography*, p. 104 explains the parenthetical number which follows the title-page imprint as a control number, inserted in the stereo-plates as a guide to the pressman when laying them down for the printing machine.

The binding of this copy is a variant, with letters printed in black rather than stamped in gold. On the cover there is a black rectangular border rule, but no blind-stamping.

The first edition of *The Rescue* was issued in America, followed by a privately printed English edition of 40 copies.

The Rescue was the work with which Conrad was wrestling when he met Ford Madox Hueffer in 1898. The first draft lay for some twenty years before Conrad was able to finish it.

NOTES ON LIFE AND LETTERS 1921

A. *First published edition, third issue*

NOTES ON / LIFE & LETTERS [*in red*] / BY / JOSEPH CONRAD / [*publisher's device*] / 1921 / LONDON & TORONTO / J. M. DENT & SONS [*in red*] The leaves measure 19 2/5 x 12 4/5 cm. [xii] + [356] pp.

Wise, p. 41; Keating [140]

This edition was preceded by a privately printed edition of 33 copies. In the first issue of the published edition the "s" and "a" dropped out of the word "sea" in the contents [xi] The second issue had the missing letters put in by hand press. The third issue, which corresponds to the copy described above, has a cancel-leaf for xi-xii and the word "sea" is printed correctly.

B. *First American edition.*

NOTES ON LIFE / AND LETTERS / [*long double rule*] / BY / JOSEPH CONRAD / [*publisher's device stamped in red*] / GARDEN CITY, N.Y., AND TORONTO / DOUBLEDAY, PAGE & COMPANY / 1921 / [*the whole enclosed within a double rule in turn enclosed within a red rule*]

Dark blue cloth boards stamped in gold (the uniform Doubleday, Page binding); on cover: NOTES ON LIFE / AND LETTERS / JOSEPH CONRAD; on spine: NOTES ON LIFE / AND / LETTERS / JOSEPH / CONRAD / DOUBLEDAY / PAGE & CO. The leaves measure 18 4/5 x 12 1/2 cm. All edges trimmed.

THIS EDITION IS LIMITED TO
TWO HUNDRED AND FIFTY AUTOGRAPHED
COPIES FOR ENGLAND
OF WHICH THIS IS

NO. 217

Joseph Conrad

NOTES ON MY BOOKS

BY

JOSEPH CONRAD

WILLIAM HEINEMANN, LONDON
ANNO DOMINI : ONE THOUSAND
NINE HUNDRED AND TWENTY-ONE

Conrad in 1924, portrait by Walter Tittle.

[i]-x + [1]-[264], as follows: [i] half-title with ship-in-storm device; [ii] BOOKS BY JOSEPH CONRAD; [iii] title-page as above; [iv] COPYRIGHT, 1921, BY / DOUBLEDAY, PAGE & COMPANY / ALL RIGHTS RESERVED, INCLUDING THAT OF TRANSLATION / INTO FOREIGN LANGUAGES, INCLUDING THE SCANDINAVIAN / COPYRIGHT, 1904, BY NORTH AMERICAN REVIEW CORPORATION / COPYRIGHT, 1920, BY GEORGE H. DORAN COMPANY; v-viii Author's Note; ix-x contents; [1]-262 text; [263] [*printer's device*] / THE COUNTRY LIFE PRESS / GARDEN CITY, N.Y.; [264] blank.

From the library of Dr. F. M. Salter, professor of English at University of Alberta 1922-24 and 1939-62.

NOTES ON MY BOOKS 1921

A. *First English edition*

NOTES ON MY BOOKS [*in blue*] / BY / JOSEPH CONRAD / [*publisher's device*] / WILLIAM HEINEMANN, LONDON [*in blue*] / ANNO DOMINI: ONE THOUSAND / NINE HUNDRED AND TWENTY-ONE The leaves measure 21 1/2 x 13 cm. [vi] + [180] pp.

Wise, p. 41; Keating [254]

The edition was limited to 250 autographed copies of which this is 217.

The first collection of the Author's Notes which were written primarily as prefaces to the first collected editions in England and America.

THE ROVER 1923

A. *First English edition*

THE ROVER / BY / JOSEPH CONRAD / *Sleep after toyle, port after stormie seas, / Ease after warre, death after life, does greatly please* / SPENSER / T. FISHER UNWIN LTD / LONDON: ADELPHI TERRACE The leaves measure 19 2/5 x 12 2/5 cm. [320] pp.

Wise, p. 47, where it is described as the first edition; Keating [180] states the American edition preceded it by three days.

B. *Overseas edition*

THE ROVER / BY / JOSEPH CONRAD / *Sleep after toyle, port after stormie seas, / Ease after warre, death after life, does greatly please* / SPENSER / OVERSEAS EDITION / T. FISHER UNWIN LID / LONDON: ADELPHI TERRACE

Identical with copy A. but for the following points: [iii] title-page as above; [iv] stamped above publication statement: Made & Printed in Great Britain; bound in claret cloth.

C. *First Canadian edition*

THE ROVER / BY / JOSEPH CONRAD / *Sleep after toyle, port after stormie seas, / Ease after warre, death after life, does greatly please* / SPENSER / THE RYERSON PRESS / TORONTO / 1923

Identical with copy B. save that: [iii] title-page as above; [iv] PRINTED IN GREAT BRITAIN; imprint on binding spine reads: THE RYERSON PRESS.

On the volume's fly-leaf Morrison quotes from Conrad's letter to Richard Curle dated Dec. 17, 1923 as saying that Fisher Unwin disposed of 26,000 copies of *The Rover* in the first two weeks of publication: 18,000 in the U.K. and 8,000 Colonial. It was the last novel Conrad completed.

D. *American edition*

THE ROVER / [*long double rule*] / BY / JOSEPH CONRAD / [*publisher's device printed in red*] / Sleep after toyle, port after stormie seas, / Ease after warre, death after life, does greatly please. / -SPENSER / GARDEN CITY NEW YORK / DOUBLEDAY, DORAN & COMPANY, INC. / 1929 / [*the whole enclosed within a double rule in turn enclosed within a red rule*]

Dark blue cloth boards stamped in gold (the uniform Doubleday, Page binding); on cover: THE ROVER / JOSEPH CONRAD; on spine: THE / ROVER / JOSEPH / CONRAD / DOUBLEDAY / DORAN The leaves measure 18 4/5 x 12 1/2 cm. All edges trimmed; top edges stained gray.

[i]-[x] + 1-[288], as follows: [i]-[ii] blank; [iii] half-title; [iv] BOOKS BY JOSEPH CONRAD; [v] title-page as above; [vi] COPYRIGHT, 1923, BY DOUBLEDAY, PAGE & / COMPANY. ALL RIGHTS RESERVED. COPY- / RIGHT, 1923, BY THE PICTORIAL REVIEW COM- / PANY. PRINTED IN THE UNITED STATES AT / THE COUNTRY LIFE PRESS, GARDEN CITY, N.Y.; [vii] TO / G. JEAN AUBRY / IN FRIENDSHIP / THIS TALE OF THE

LAST DAYS OF A / FRENCH BROTHER OF THE COAST; [viii] blank; [ix] fly-title; [x] blank; 1-286 text; [287]-[288] blank. [v]-[vi] form a cancel-leaf.

A 1929 printing of the first regular edition which was published by Doubleday Doran on Dec. 1, 1923. A limited edition of 377 copies preceded it. The title-page in this copy is a cancel presumably so that the imprint will be current.

THE NATURE OF A CRIME 1924

A. *First edition*

THE NATURE OF A / CRIME / BY / JOSEPH CONRAD / AND / F. M. HUEFFER / [*publisher's device*] / DUCKWORTH & CO / 3 HENRIETTA STREET, LONDON, W.C. The leaves measure 18 1/2 x 12 cm. [120] pp.

Wise, p. 51; Keating [185]

In the original dust-wrapper. Laid in is a publisher's book-mark, 14 x 5 3/5 cm., advertising Hueffer's *Joseph Conrad, A Personal Remembrance* as "ready in November, 1924."

This minor fragment was the last collaboration by Conrad and Hueffer, and appeared in the *English Review* in 1909 under the pseudonym Baron Ignatz von Aschendorf. Although a manuscript consisting of some four hundred words of the text survives in Conrad's handwriting, nothing about the tale itself would indicate Conrad had anything to do with it. In the 1920's Hueffer (who had been editor for *English Review*) came upon the story, and, with Conrad's grudging consent, reprinted it in *trans-atlantic review*. The first separate publication followed.

B. *Another copy*

Identical with copy A. but without the dust-wrapper.

C. *First American edition*

The Nature of / a Crime / [*title in red*] / BY / JOSEPH CONRAD / AND / FORD MADOX FORD / (F. M. HUEFFER) / [*publisher's device stamped in black*] / GARDEN CITY NEW YORK / DOUBLEDAY, PAGE & COMPANY / 1924 / [*the whole enclosed within a rule in turn enclosed within a red rule in turn enclosed iwthin a final black rule*]

Black cloth backstrip with gold and black decorative paper boards. Blue paper label on cover, printed in green: THE NATURE OF A / CRIME / BY JOSEPH CONRAD AND / FORD MADOX FORD / (F. M. Hueffer) / [*the whole enclosed within a geometrical green frame*]; label on spine in green: [*geometrical rule*] / THE / NATURE / OF A / CRIME / [*short rule*] / CONRAD / AND / FORD / (HUEFFER) / [*geometrical rule*] The leaves measure 19 3/5 x 12 3/5 cm. Top edges trimmed.

[i]-[ii] + [i]-[xvi] + 1-[110], as follows: [i]-[ii] blank; [i] half-title; [ii] BOOKS BY JOSEPH CONRAD; [iii] title-page as above; [iv] COPYRIGHT, 1924, BY / DOUBLEDAY, PAGE & COMPANY / ALL RIGHTS RESERVED / PRINTED IN THE UNITED STATES / AT / THE COUNTRY LIFE PRESS, GARDEN CITY, N.Y. / *First Edition*; v-xv PREFACES; [xvi] blank; 1-108 text; [109]-[110] blank.

Keating [186]

The American edition was published simultaneously with the English.

THE SHORTER TALES 1924

A. *First edition*

[*two long rules in blue*] / THE SHORTER TALES / OF / JOSEPH CONRAD / [*two long rules in blue*] / [*sailing ship device*] / GARDEN CITY NEW YORK / DOUBLEDAY, PAGE & COMPANY / 1924 / [*two long rules in blue*] The leaves measure 20 4/5 x 13 4/5 cm. [xvi] + 452 pp.

Wise, p. 52; Keating [222]

A collection of eight tales including "Youth" and "The Secret Sharer," published three months after Conrad's death. The eight-page "Preface" was the last work Conrad completed.

SUSPENSE 1925

A. *First English edition*

SUSPENSE / BY / JOSEPH CONRAD / [*ship-in-storm device*] / WITH AN INTRODUCTION / BY / RICHARD CURLE / 1925 / LONDON & TORONTO / J. M. DENT & SONS LTD. The leaves measure 18 4/5 x 12 2/5 cm. [x] + [308] pp.

Wise, pp. 53-54; Keating [190]

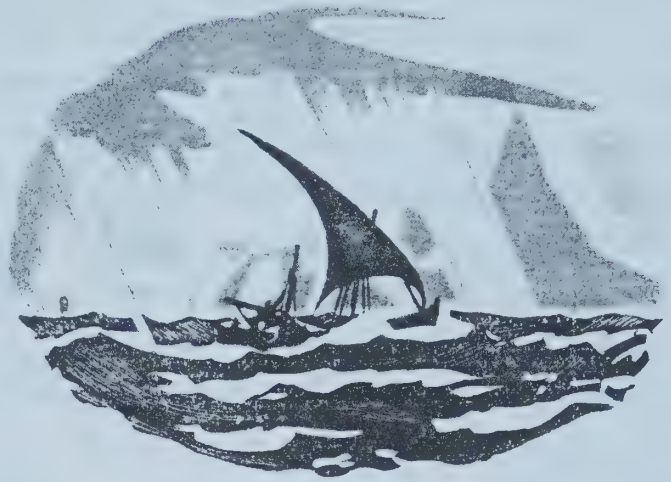
THE

TREMOLINO

BY

JOSEPH CONRAD

NEW YORK
PHILIP C. DUSCHNES
1942



HAPPY he who, like Ulysses, has made an adventurous voyage; and there is no such sea for adventurous voyages as the Mediterranean—the inland sea which the ancients looked upon as so vast and so full of wonders. And, indeed, it was terrible and wonderful; for it is we alone who, swayed by the audacity of our minds and the tremors of our hearts, are the sole artisans of all the wonder and romance of the world.

First separate edition of a section from *The Mirror of the Sea*.

THE SISTERS

BY

JOSEPH CONRAD

WITH

AN INTRODUCTION

BY

FORD MADOX FORD

NEW YORK
CROSBY GAIGE
1928

THE SISTERS

For many years Stephen had wandered amongst the cities of Western Europe. If he came from the East—if he possessed the inborn wisdom of the East—yet it must be said he was only a lonely and inarticulate Mage, without a star and without companions. He set off on his search for a creed—and found only an infinity of formulas. No angel's voice spoke from above to him. Instead, he heard, right and left, the vociferations of idle fanatics extolling this path or that with earthly and hoarse voices that rang out, untrustworthy, in empty darkness. And he heard also the soft murmur of lazy babblers whispering deferential promises of greatness in exchange for the generous hospitality of that Russian painter who had roubles. From Berlin to Dresden, from Dresden to Vienna, to many other places, then to cities of Italy, at last back to Munich he travelled on, trying

The first edition was published in New York on July 3, 1925, the first anniversary of Conrad's death. It was limited to 377 copies. The American trade edition followed, September 15, and the above edition appeared one day later.

Suspense was originally conceived in 1907 as a collaboration with Hueffer on the Napoleonic era, but it was put aside and not taken up until 1920, and then by Conrad alone. As it stands, it is but a fragment, yet an unpromising one. Conrad hoped to mix intrigue, adventure, history and morality in a grand Tolstoyan design. But his central character Cosmo Latham is curiously shallow and appears unable to support such a weighty structure. Even the possibility of revision, had the novel been finished, seems to promise little.

TALES OF HEARSAY 1925

A. *First edition*

TALES OF HEARSAY / *By* / JOSEPH CONRAD / WITH A PREFACE BY / R. B. CUNNINGHAME GRAHAM / T. FISHER UNWIN LTD / LONDON: ADELPHI TERRACE The leaves measure 19 3/5 x 12 1/2 cm. [288] pp.

Wise, p. 54; Keating [193]

The note on [vi] states: "The title chosen for this book, "Tales of Hearsay," is one which Mr. Conrad long had in his mind for a future volume of short stories. As it fits very well the four stories included here it has been deemed proper to give the title which had Mr. Conrad's own authority." The four stories included are: "The Warrior's Soul," "Prince Roman," "The Tale," and "The Black Mate." They first appeared in magazines between 1908-1917.

B. *First American edition*

TALES OF HEARSAY / [*long double rule*] / BY / JOSEPH CONRAD / WITH A PREFACE BY / R. B. CUNNINGHAME GRAHAM / [*publisher's device stamped in red*] / GARDEN CITY NEW YORK / DOUBLEDAY, PAGE & COMPANY / 1925 / [*the whole enclosed within a double rule in turn enclosed within a red rule*]

Dark blue cloth boards stamped in gold (the uniform Doubleday, Page binding); on cover: TALES / OF HEARSAY / JOSEPH CONRAD; on spine: TALES OF / HEARSAY / JOSEPH / CONRAD / DOUBLEDAY / PAGE & CO. The leaves measure 18 4/5 x 12 1/2 cm. All edges trimmed.

[i]-[ii] + [i]-[xx] + 1-[124], as follows: [i]-[ii] blank; [i] half-title; [ii] BOOKS BY JOSEPH CONRAD; [iii] title-page as above; [iv] COPYRIGHT, 1925, BY / DOUBLEDAY, PAGE & COMPANY / ALL RIGHTS RESERVED / COPYRIGHT, 1911, 1917, 1918, BY THE METROPOLITAN MAGAZINE CO. / PRINTED IN THE UNITED STATES / AT / THE COUNTRY LIFE PRESS, GARDEN CITY, N.Y. / *First Edition*; [v] NOTE; [vi] blank; vii-xv PREFACE; [xvi] blank; [xvii] CONTENTS; [xviii] blank; [xix] fly-title; [xx] blank; 1-120 text; [121]-[124] blank.

Keating [194]

LAST ESSAYS 1926

A. *First edition*

LAST ESSAYS [*in red*] / BY / JOSEPH CONRAD / [*publisher's device*] / 1926 / LONDON & TORONTO / J. M. DENT & SONS LTD. [*in red*] The leaves measure 19 1/2 x 12 3/5 cm. [ii] + [xviii] + [254] pp.

Published March 3, 1926. Twenty uncollected essays are gathered here, two of which appear for the first time: "Memorandum in the Scheme for Fitting Out a Sailing Ship" and "The Future of Constantinople." The article "Legends," written for the *Daily Mail*, was left unfinished at the author's death.

THE SISTERS 1928

A. *First edition*

THE SISTERS / BY / JOSEPH CONRAD / WITH / AN INTRODUCTION / BY / FORD MADOX FORD / [*ornament*] / NEW YORK / CROSBY GAIGE / 1928 [*six decorative rules run vertically on either side of lettering forming seven panels with step-wise horizontal rules; ornaments within top rule form chandeliers; ornaments outside bottom rule form parquet floor; the whole enclosed within a thick rule in turn enclosed between a double rule*]

Red marbled paper boards [backstrip wanting] The leaves measure 22 1/5 x 15 1/5 cm. All edges untrimmed.

[i]-[vi] + 1-[74], as follows: [i]-[ii] blank; [iii] half-title; [iv] blank; [v] title-page as above; [vi] COPYRIGHT 1928 BY CROSBY GAIGE / PRINTED IN U.S.A.; 1-16 INTRODUCTION; [17] fly-title; [18] blank; 19-[70] text; [71] blank; [72] *926 copies on handmade and 9 copies on green paper / printed by Bruce*

Rogers / at the press of William Edwin Rudge. / Distributed in America by Random House, N.Y.; [73]-[74] blank.

Conrad began this story in 1896 but, like *Suspense*, *The Rescue*, and other works which refused to develop, it was put aside. He took up *The Nigger of the "Narcissus,"* intending to return to "The Sisters," but never doing so. The story remains a fragment. Its first appearance was in 1928 in *Bookman* (New York).

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